VIAGGIANA:

OR,

DETACHED REMARKS

ON THE

Buildings, Pictures, Statues, Inſcriptions, &c.

OF

ANCIENT AND MODERN ROME.

WITH

ADDITIONAL OBSERVATIONS.

ΡΩΜΗ ΠΑΜΒΑΣΙΛΕΙΑ ΤΕΟΝ ΚΛΕΟΣ 'ΟΥΠΟΤ' 'ΟΛΕΙΤΑΙ,
ΝΙΚΗ ΓΑΡ ΣΕ ΦΥΓΕΙΝ ΑΠΤΕΡΟΣ ΟΥ ΔΥΝΑΤΑΙ.

This Epigram was found at Rome on a ſtatue of Victory, whoſe wings had been burnt off by lightning.

Anthologia, p. 496.

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VIAGGIANA, &c.

ROME.

ROME, whither I ſhall ſuppoſe myſelf indued with magick enough to tranſport my reader, is the very ſoul of Italy to a virtuoſo: It is here only that artiſts of all denominations and degrees may find ſomething congenial with their talents, however diverſified and extraordinary, and work after originals ſtill ſuperior to their moſt favourite ideas of perfection. I have choſen rather to begin with this article, on account of the great variety of matter it contains, above all other

places in Italy; and, tho' the perpetual ſubject of converſation and deſcription, ſtill continues to preſent new faces and appearances to new obſervers. This was the firſt reaſon for hurrying in *medias res**; the ſecond is of a more intereſted nature, I freely confeſs, namely to pleaſe the reader, and put him in a good humour at ſetting out; the moſt natural way of doing which ſeems to be to ſerve him up the beſt diſh firſt. In ſo large a field as that of antient Rome, it is difficult to know where to begin, or what order to obſerve; for which reaſon I ſhall be leſs ſcrupulous in deviating from any particular track, and ſhall ſpeak of the objects nearly in the order they were viſited.

* It was thought proper to ſelect the article Rome, and publiſh it by itſelf, as well on account of its bulk as its importance. The obſervations on the reſt of Italy may poſſibly follow, ſhould the publication of the firſt be encouraged.

ST. PETER's.

I think we can have little or no reaſon to lament the loſs of a pyramid, when we get a church in its room. And yet ſome writers have made it matter of complaint that the monument of Scipio Africanus, of which we have ſtill a moſt beautiful and perfect ſpecimen in that of C. Seſtius, ſhould be removed, to make way for the grandeſt building that either Pagan or Chriſtian world ever ſaw. And in this particular I make no exceptions, tho' the temple at Epheſus* ſhould riſe up again complete in all its parts, or the one at Agrigentum be reſtored from its ruins. Nor are we to be much ſurpriſed at this, ſince the advantages the artiſts enjoyed at the revival of

* Some idea of the beauty of this building may be collected from its being ſupported by an hundred and twenty-ſeven columns, each ſixty feet high, and all of the ſame quarry.

ſcience from the uſe of antient models, advanced them nearly as far at one ſtroke as the antients themſelves: the deſign was drawn, and the materials were prepared, little more remain'd to be done, than to build them up. I do not mean here to depreciate the ingenuity of thoſe men who laid the plan of St. Peter's, but only to give ſome reaſon for their out-ſtripping, if poſſible, their very maſters. The original of this great and magnificent ſtructure was conceived by Bramante, and intended to have been a Greek Croſs, which the pride of Pope Paulus Burgheſius Quintus changed into a Latin one*. Bramante did little more than begin the building; he inſcrib'd the dome in its ſquare, and ſupported it by four pilaſtric piers. Michael Angelo advanced it to that point from whence you

* The artiſts were Cavalier Fontana Carlo Madeina, and others.

may

may ſee the dome, and its vault, which compleated the Greek Croſs. So far the figure of the church is regular; and on entering it, had the weſtern door been placed here, you might have diſtinguiſhed the nature of the ſtructure, and diſcerned the cupola. But here a deſire of immortalizing a name, and ſending it down with triumph to poſterity, induced the Burgheſian Pope to add four more piers on each ſide, and to ſacrifice the regularity of the building to his ambition. I ſay ſacrifice, becauſe without this addition the church had been ſtill the largeſt in the world, and of courſe wanted no increaſe of ſize to take from the beauty of its form. In its preſent ſtate it is not poſſible to determine preciſely what figure it may be, on entering at the weſt door; without advancing conſiderably forward, you cannot be informed if there be any dome at all. This ſeems to be an imperfection, but

it is not the only one. Few people, I believe, have ever been able to give any tolerable gueſs at the dimenſions of St. Peter's on their firſt approach to it, and perhaps for a very good reaſon, tho' not ſo generally obvious: for on entering, it appears not to be of the ſize it really is, on account of its immenſe ſquare piers, which dividing the body from the ailes, meet the eye diagonally, and are ſeen foreſhortened: hence you have an imperfect view of them, and the idea of the ſpace they occupy is not acquired. Had the artiſt employed columns inſtead of piers, (would the nature of the edifice have permitted it) the effect had been widely different, as may be ſeen in St. Paul's Fuori delle Mura, where pillars are made uſe of, and the eye judges much better of the dimenſions. This deception therefore ſeems rather to proceed from a defect than a beauty, and cannot be reſolved into the exactneſs

exactneſs of the proportions of the building; ſince it is the property of regular dimenſions to facilitate the judgment rather than impede it. The Baldaquin too, or canopied altar, which ſtands under the cupola, may be inſtrumental in breaking the length, as the piers are in contracting the width. This machine is obliged to ſtand here, on account of the papal chair, which occupies the eaſt end; tho' in fact it adds nothing to the beauty of the church. The torſes that ſupport the canopy are of Corinthian braſs, taken from the Pantheon, and finely ornamented by Fiamingo.

The beauties of this church are beyond enumeration, and ſo profuſely ſcattered thro' every part, that they require repeated viſits to give each a curſory regard. Indeed, however often you come, you will find always ſomething new which was before paſſed by unno-

ticed. The pavement, the moſaick, the ſtatues, the bas-reliefs, the ſepulchral ornaments, are all capital in their ways, and frequently of the greateſt beauty. Such as St. Andrew bearing his croſs, by Fiamingo. Pope Leon and Attila, in relief, with St. Peter and St. Paul in the air. The monument of Paul the third, by Guillaume della Porta, which laſt for beauty of execution in its female figure, was courted by a Spaniard. This is the reaſon of its being draped at preſent, to prevent amours of the like kind for the future*. Not to forget the tomb of Pope Urban the eighth, by Bernini, which for excellency of compoſition ſtands foremoſt in the line of modern ſculpture. Theſe two laſt ar-

* This was no unuſual thing in antient temples, where there were beautiful ſtatues of the Pagan Goddeſſes, eſpecially of Venus. Vid. Lucian. Imag. p. 588. ed. fol. Athenæus, p. 605, 6. Clemens Alexandrinus, p. 50, 1.

ticles

ticles are ranged on the right and left of the papal chair, and are remarkable in each poſſeſſing what the other wants. The firſt is defective in compoſition, the ſecond in execution. Bernini underſtood putting his figures together, and making the whole incomparably well, but was not ſo happy in a natural, grand, and unaffected execution. He wanted ſimplicity, was too twiſted in his manner, and too mean oftentimes in his expreſſion. In every part of the church there is ſome beauty to admire, and now and then a defect to exerciſe the judgment on. For inſtance, not far from the bas-relief of Attila, &c. mention'd above, there is a chapel, in which the altar is quite in miniature, with ſuch minutiæ, and details of ſquares within ſquares like a neſt of boxes, that it forms a perfect contraſt to every thing about it. It puts one in mind of what may be ſeen ſomewhere in England, the high-finiſhed work

work of a ſaloon or receiving room, upon a gate-way. Under this head I cannot help mentioning a beautiful group of Michael Angelo's, a dead Chriſt on the knees of the Madonna, which would appear to infinitely greater advantage, were it better placed, but the chapel is ſo much too large for it, that the figures, tho' conſiderably above the ſize of life, appear inſignificantly diminutive. The impropriety of aſſorting things ill together, or a bad taſte in diſtribution, is attended with the moſt glaring effects, and oftentimes fatal to the productions of art, by changing the very nature of the things ſo diſtributed. But to have done with cenſure—the grandeſt idea of all in St. Peter's ſeems to be in the cupola; it looks as if the artiſts intended to hang the Pantheon, the nobleſt of the Pagan buildings, in the air: and indeed in this they ſeem to have ſucceeded, for the diameter of

the

the laſt rotundo is the greateſt. The piers that ſupport this dome are, as may be eaſily conceived, of very conſiderable dimenſions; on meaſuring, it has been found that each of them occupies the exact ſpace of the church of the Trinitarians* in Rome. I do not remember the proportion of the building, it is round however; and perhaps it may be ſufficient to obſerve, that a church muſt be very ſmall indeed not to make a very large pier. The monument of Scipio Africanus was not it ſeems the only piece of antiquity diſturbed on breaking up the ground for the foundation of St. Peter's. Under the chapel belonging to the kings of France was found a ſarcophagus, in which had been depoſited the body of Maria, daughter of Stilicho, and wife of the emperor Honorius; the teeth,

* A mendicant order, that collects money thro' Catholic countries, to redeem Chriſtian ſlaves from Turkey.

hair,

hair, and two bones of the leg, were all that remained unconſumed of the body: near it was found a ſepulchral garment, ſo richly embroidered, that on burning it yielded thirty-ſix pounds of pure gold. A caſket alſo full of precious ſtones, earrings, and female ornaments for the neck and head: among theſe there was one in the ſhape of an agnus dei, on which was written MARIA NOSTRA FLORENTISSIMA. On another in Greek letters, MICHAEL. GABRIEL. RAPHAEL. URIEL. Moreover, an ornament for the hair, inſcribed on one ſide DOMINO NOSTRO HONORIO: on the other DOMINA NOSTRA MARIA.

VATICAN.

THE ſpot, that St. Peter's and the Vatican ſtand upon, had been a long time in diſgrace, before it was ennobled and

and purified by the acceſſion of a church and a palace. It had formerly been the reſidence of Nero, and the immediate ſcene of much Chriſtian perſecution and bloodſhed: St. Peter and St. Paul are both ſaid to have ſuffered martyrdom in its neighbourhood; but whether the deſertion of the place were owing to its religious impurity, or its natural *malaria*, is ſo little to my preſent purpoſe, that I leave it entirely as a matter of public conjecture. I do not mean to give a general hiſtory of the Vatican, for the following reaſons: firſt, becauſe I ſhould encroach upon the rights of thoſe whoſe plans are more in the detail; and ſecondly, becauſe I ſhould fruſtrate my own. This palace was begun by the Popes Simmachus and Nicholas, made conſiderable, and greatly improved by the addition of the library in the reigns of Sixtus the fourth and fifth, and compleated finally by the

ſame

ſame Pope that lengthened the Baſilicon§. It is ſaid to contain by ſome 5000 chambers, by others more than double that number. Its greateſt ornaments are undoubtedly its pictures, its ſtatues, and its books, which of courſe include the names of Raphael, Michael Angelo, and Urban the eighth, in whoſe reign the library was enriched by a great acceſſion of the Palatine, and that of the dukes of Urbino*. But books and manuſcripts are not all its wealth: it contains all ſorts of curioſities in the way of gems, medals, Etruſcan vaſes, ſtatues, and fragments of antiquity. The appearance of this part of the Vatican gives not the moſt diſtant hint to ſtrangers to gueſs at its uſe; nothing is ſeen, no books, no manuſcripts, no ca-

§ St. Peter's is called the Vatican Baſilicon.

* Many of the books have the portraits of ſome of the dukes. One of the moſt remarkable of the ducal collection is a manuſcript of Dante in folio, on vellum, full of miniatures, and all well executed.

talogue

talogue, except the librarian be preſent to take them out of their caſes. This has given riſe to a ſurmiſe that there was not that quantity of books* that people imagined, or at leaſt that they had undergone a ſimilar fate with ſome of the precious ſtones at Loretto, had been taken away, and replaced by inferior ones. But to this, in either the one or the other caſe, I cannot aſſent, and I never yet met with any one that could give a good reaſon for thinking it to be true. The veſtibule or antichamber of the library is ornamented with landſcapes by Paul Brill, who came to Rome to paint at a time when there were not many good landſcape painters, and long before the reformed period of that ſpecies of painting under Pouſſin, Salvator, and Claude Lorraine. In ſaying this I except Anni-

* The number of books is ſaid to be eighty thouſand.

bal

bal Carrache, who was cotemporary with Brill, and often aſſiſted him in his figures. This artiſt (Brill) ſeems to have ſought for the ſtriking and extraordinary parts of nature, more than the beautiful; and to have copied his original dryly and meagerly, without choice or taſte: his trees, for inſtance, and his hills, reſemble trees and hills as ſkeletons do human bodies. In the library are kept the aſhes that were found at Prænesſte, wrapt in an aſbeſtos ſhirt, or a kind of cloth ſpun from a particular ſtone* that reſiſts the fire. It was formerly in uſe among the great: the body of the deceaſed was put into the ſhirt, which being rubbed with wax, was ſet on fire. The whole of the aſhes was by this means preſerved, without being mixed with thoſe of the pile. Over the book-caſes are Etruſcan vaſes, and here

* *i. e.* made of ſome ſort of threads found within the veins of a ſtone.

and

and there a ſtatue or two of the ſame country. The former are of two ſorts, yellow grounds and black figures, and *vice verſâ*; but there is no compariſon between the value of the one and the other; the firſt are infinitely the ſcarceſt. There is a general prevailing character in moſt of the Etruſcan ſtatues I have ſeen, which is denoted by ſharpneſs of feature, lengthineſs of figure, and repetition of ſimilar folds in the drapery. A ſmall bronze one, found at Tarquinia, with the bulla on it, ſeems to ſhow from whence the Romans borrowed this cuſtom. The paintings which go by the name of Raphael's bible, are in an open gallery of the Vatican, with the groteſques and arabeſques, a ſpecies of painting found in grottoes imitative of the ſeveral parts of nature put together pleaſingly and capriciouſly, tho' not as they exiſt in any one whole. Both the pictures and their ornaments

are very well preſerved, and vivid in their colours, tho' *in freſco*, and conſtantly expoſed. They have one advantage above thoſe in the apartments, namely, that of a better light. There is no doubt of their having been all deſigned by Raphael, tho' few executed by him. The Eve poſſibly might have been of his painting; and yet I cannot think the argument commonly brought to prove it, deciſive; for unleſs it reſembled the maſter's touch in ſomething more than mere beauty, it would perhaps be thought vague to attribute it to him on that account alone. The hiſtorical works of Raphael, his battle of Conſtantine, ſchool of Athens, and St. Peter in priſon, where he has ſhewn his knowledge of light and ſhade, as well as colouring and deſign, every one knows to be in the Vatican. The Laſt Judgment, of Michael Angelo, the famous Torſo, the Apollo, and the Laocoon,

coon, are the treaſures alſo of theſe walls. It is really a great pity, and (if I may be indulged the expreſſion) a little provoking, that theſe maſter-pieces of art are not ſeen to greater advantage. I ſhould imagine it might be contrived with much leſs than the ſuperfluities of a papal revenue, to conſtruct a building on purpoſe for them, where they might be ſhown in every point of view*. In order to judge of the merit, or contemplate the beauties of an Apollo, or a Laocoon, the ſpectator ſhould walk round them, and ſee them in all lights.

CASTLE of ST. ANGELO.

The Caſtle of St. Angelo was made to communicate with the Vatican in the reign of Alexander the ſixth, by means of an aqueduct, which ſtill exiſts. This

* It is ſaid that ſomething of this kind is done on a plan of the late Pope's.

Pope retired hither for ſecurity in the beginning of his papacy, on the approach of Charles the eighth of France. The Caſtle went formerly by the name of the Elian bridge, built by the emperor Adrian over the Tyber, leading to his ſepulchral monument, which he had erected on the banks of the river to rival the mauſoleum of Auguſtus that ſtood oppoſite to it. The ſtatues of men and horſes and other ornaments with which this tomb was embelliſhed, were ſtanding till the time of Beliſarius, whoſe ſoldiers are ſaid to have deſtroyed them, and thrown them to the ground, in the war with the Goths. The fine marble pillars of St. Paul's, without the walls, once made a part of Adrian's tomb. In proceſs of time the mole was turned into a caſtle, or place of defence, and canonized. This indeed was the caſe during the lower ages with numberleſs of the antiquities that lie ſcattered up and down the

the Campagna, as may be ſeen from the addition of rude battlements that diſfigure the beauty of many an ancient monument. Sixtus the fifth, if you believe the Roman hiſtorians, depoſited three millions of gold in the Caſtle of St. Angelo, as a reſource againſt hereticaſ invaſions, and a fund for the carrying on ſome future war againſt the Turks for the recovery of Jeruſalem.

PAMPHILI PALACE.

The Pamphili palace is perhaps the richeſt in landſcapes by the beſt maſters of any of the publick or private cabinets throughout Rome. The very firſt room you are ſhewn into has two very capital ones by Nicolas Pouſſin, into which are introduced Venus and Adonis, and the nymphs of Diana. The figures are copies from ſome of the fineſt to be found among the beſt ſtatues, and bas

reliefs of antiquity. They have all that elegance of contour, and graceful fold of drapery ſo remarkable in Græcian ſtatues: but they want variety in the airs of their heads: three parts of the female nearly reſemble each other, and the male ones are too often caſt in the ſame mould. I mean this as a remark in general on the figures of Pouſſin in all his pictures, and make it the great grounds of difference, even beyond colouring, between him and Raphael. The deſign or outline of the French artiſt is doubtleſs unexceptionable, but his want of imagination throws him inconceivably behind the Italian, and much more ſo in my opinion than his want of colouring; ſince that perhaps ought to be aſcribed rather to contempt or indolence, than ignorance, or inability. I have ſeen pictures of N. Pouſſin very well coloured, and to which there could have been no exception made on that article. The

Raviſſement

Raviſſement de St. Paul, in the little room beyond the lantern at the Palais Royal, is not inferior in vigour, and tone of colour, to the Ezechiel of Raphael, of which it is the companion. The remarkable pictures in this collection are the death of Cain by Salvator Roſa, great and vigorous. This picture was never etched by the maſter. Our Saviour bearing his croſs, by Giacomo Baſſan, one of the few hiſtorical pieces of the artiſt, in which he ſhews himſelf to be no manneriſt. The humiliating poſture of Chriſt, and the weight that oppreſſes him, with the ſufferings of his countenance, move our compaſſion to the greateſt degree, and excite pity without meanneſs. Two landſcapes, by Alexio, a ſcholar of Both: the exceſſive redneſs of theſe pieces, though in their other parts much above moderate, has rendered both them and their author infinitely more the objects of curioſity,

than if they had been much more capital. It ſeems that the practice of this painter was to ſet hay-ricks on fire to make ſtudies after: this he had done ſo often, that he was at laſt taken in the fact, and impriſoned for life in Cività Caſtellana. The companion to one of Claude Lorraine's famous landſcapes in this palace, is one of Annibal Carrache. And I cannot help remarking that the latter, as a picture, and a whole, has by far the advantage of the former. Claude's is partially beautiful, Annibal's generally fine. Claude's ſeems to be a collection of the beautiful paſſages of nature ſtrung together, and compoſing a ſcene that perhaps never exiſted altogether any where. Annibal's a fine repreſentation of ſome entire view, the parts of which may always be found together in nature. Claude Lorraine is ſo univerſal a favorite, that I fear I have already ſaid too much. It muſt be confeſſed that in many depart-

ments

ments of his profeſſion he was inimitable, and probably others may think him ſo in all, except his figures. Nay, there are perhaps who may convert into a beauty what I attribute to him as a defect. The martyrdom of St. Agnes, by Guerchin. The ſainteſs ſtands on the pile, to which the executioner is ſetting fire. The head and hands of St. Agnes are very fine. Madonna and ſleeping child of Guido, engraved by Strange. A fine virgin, by Saſſoferrata, and a ſketch, by Corregio, highly valuable to an artiſt, by which ſome idea may be obtained of that maſter's manner of working *. Below ſtairs is a copy of the Aldobrandini marriage, by Nicolas Pouſſin, an ancient picture in freſco at the Aldobrandini villa. Some father, I believe Pere Reſta, has written a diſſertation to

* There is another unfiniſhed ſketch of this maſter in one of the Roman palaces, I believe, the Altieri.

prove

prove that it was painted by Apelles. Whoever was the painter, he has ſhown a manifeſt and glaring ignorance of perſpective. At each end there is a vaſe, both on the ſame plain. The one on the left is taller than the one on the right; but unfortunately you ſee into the higher, and not into the lower.

PALATINE HILL.

On the Palatine hill ſtood the Imperial palace, ſurrounded by the other hills of Rome, in a moſt delicious ſituation, about a hundred and twenty feet higher than the level of the Via Sacra. It was at firſt on the Palatine alone, as built by Auguſtus and Tiberius; but afterwards, as by Nero *, extended to the Quirinal, Eſquiline, and Viminal. Indeed, the building in its improved ſtate under this emperor was fouud ſo vaſt,

* Nardini, p. 388.

that

that Titus and Domitian deſtroyed great part of it. The remains of the immenſe walls of more than a hundred and twenty feet in height, are now ſtanding, with which Nero filled up the void, in order to extend the level of the hill, and gain ground to build upon. The whole of the Palatine hill in its preſent ſtate is the property of the Farneſe family: The approach to it is from the ſide of the Via Sacra: Near the entrance, in a grotto, is a ſtatue of Æſculapius, called at preſent St. Bartholomew; it is ſaid to have been brought from the Iſland of that God in the Tiber: It has no pupils, and probably like the gods in India has been robbed of its precious ſtones: There is little merit in it beyond its antiquity, and that it ſerves for a ſpecimen of the infancy of ſculpture. The walls of what is called the great hall of the palace on this hill, are ſtill in being; the nature of its ornaments, of which you have ſome remains,

remains, ſeems to have conſiſted in the diſtribution of the variegated marbles of Ægypt, and Africa; the colours of which were ſo diſpoſed, as to harmonize with one another in the moſt delicate manner, by the fineſt gradations. Among the broken fragments that lie ſcattered up and down upon the hill, is the capital of an Ionic column, whoſe volutes are perhaps the moſt beautiful of any extant in all antiquity. It muſt be obſerved, however, that one volute is an inch broader than the other, which may ſerve to ſhow how little important it is to ſpend any length of time in meaſuring a pillar, or any other relique of antiquity, to the thouſandth part of an inch, that may not be found perfect after all. You deſcend about ten feet below the ſurface of the higheſt part of the hill to the baths of Livia Druſilla, by a very diſagreeable kind of ladder; the paſſage is broken and bad, but you are ſufficiently repaid when you get to the bottom.

bottom. The walls of the bathing-room are painted in compartments, with a light and elegant border of the moſt beautiful deſign; the gilding is ſo freſh, by having been little expoſed to the air, that it appears to have been but juſt finiſhed.

AMPHITHEATRE.

The Amphitheatre, built by Veſpaſian, is one of the fineſt and moſt perfect remains of Roman magnificence. It was ſituated * near the Coloſſal ſtatue of Nero§, and not far from the reſidence of the emperor||. It is five hundred and fifty feet long, four hundred and

* Vid. Maſſei of Theatres, p. 33. who is totally of another opinion.

§ This ſtatue, of which the rays of glory were twenty-two feet in length, is mention'd by Martial. Vid. aſtra Coloſſus. ep. 2. lib. 1.

|| Nearly in the centre of antient Rome. Venuti, p. 24.

ſeventy

ſeventy broad, and one hundred and ſixty high, ſufficient to contain eighty thouſand people ſeated, and twenty thouſand ſtanding. The orders of architecture that adorn this building are Doric, Ionic, Corinthian, and Compoſite; the ſtone with which it is built is the ſame that was uſed in many of the antient edifices of Rome, an incruſtation of the aqua Albunea‡, between Rome and Tivoli. It is remarkable that this water depoſits its ſtony particles ſo faſt, and in ſuch quantities, as to choke up its own channel.

The entrance to the Amphitheatre is by eighty arcades, ſeventy ſix of which were for the people, two for the gladiators, and the wild beaſts, and two for the emperor and his ſuite, who came all the way under cover from the

‡ Known by the name of the Tiburtine. It is not finely grained, but is very durable.

royal

royal apartments *. The wild beaſts were not, as has been imagined, in this Amphitheatre kept in dens under the arena, but were regularly brought from places ſet apart for them, called Vivaria §. The Vivaria of Domitian are ſtill to be ſeen. By the great freedom of ingreſs and egreſs, the many thouſands that were preſent at the Amphitheatre came in, and went out, with as much eaſe and convenience as ſo many hundreds‖: the different ranks knew their proper places, and took them without the leaſt confuſion. The veils, that defended the ſpectators

* On the Eſquiline hill, oppoſite the entrance which was without any number on it.

§ Maffei, p. 255.

‖ Over each of the arches of the loweſt order, on the north ſide, ſtill ſubſiſt the numbers, from 23 to 54. Theſe ſerved to marſhal the mob, which arranged itſelf according to the numbers. At every fourth arcade was a ſtair-caſe that had its correſpondent vomitory.

from

from the ſun, were faſtened to poles that reſted on the tops of the higheſt order; the holes, where theſe poles entered, are ſtill viſible on the ſides of the Amphitheatre which are perfect to the top. As the walls are ſegments of circles, the poles had no other effect upon them, than weight upon an arch, and ſerved rather to ſtrengthen than do them the leaſt injury. The veils were at firſt made of canvas, or linen†, or any other cheap material proper for the purpoſe, but in more luxurious days, of ſilk. Cæſar is ſaid to have had one of ſilk‡; that is, one may ſuppoſe the part

† Carbaſina deinde vela primus in Theatrum duxiſſe traditur Lentulus Spinter Apollinaribus ludiſ. Plin. lib. 19. c. 1.

‡ Vid. Dion. Caſſ. lib. 43, p. 358. Silk at this time was a foreign commodity, and not the production or manufacture of Italy. In the reign of Aurelius, two hundred and ſeventy years afterwards, a pound of pure ſilk was worth its weight in gold. Vid. Vopiſcum, libra enim auri tunc libra Serici fuit.

of his own Amphitheatre where he ſat, enjoyed this particular privilege*. The Amphitheatre was ſometimes perfumed, by burning frankincenſe below, and cauſing it to aſcend by flues to the top. The loweſt ſeats, or Podium||, were defended from the beaſts by perpendicular and horizontal bars, and yet the company that ſat on them was not unfrequently alarmed by the bold aſſaults of wolves and tigers. The galleries are adorned with pillaſters, in which the impoſt, projecting beyond the mid-

fuit. Vid. Aug. Hiſt. Scrip. p. 547. Var. The manufacture of ſilk from ſilk worms was not introduced into Italy till the time of Juſtinian. Polyd. Verg. l. 3. c. 6. Theophanes apud Photium. Nero, Dion Caſſius ſays, p. 1030, covered the Theatre with a veil on which the heavens were repreſented, and the emperor in the character of the ſun driving his car, in gold embroidery.

* Dion Caſſ. p. 358.

|| The ſeats of the greateſt diſtinction were the neareſt to the Podium.

dle on each ſide, has a heavy and unpleaſing effect. Domitian uſed ſometimes to fill the arena with water, from a reſervoir on the Eſquiline hill, and exhibit Naumachias to the people. It is known but by conjecture and implication who was the architect of this ſtupendous building, which for its excellence is perfectly unique. Gaudentius has been ſuppoſed to have given the plan, from an inſcription preſerved in the vault of St. Martin's church§: "Veſpaſian rewarded Gaudentius with death, but Chriſt ſhall reward him with a finer theatre in heaven." Gaudentius, it ſeems, was converted to

§ Taken from ſome Chriſtian burying-ground, or catacomb. The original is as follows:

SIC. PREMIA. SERVAS. VESPASIANE. DIRE. PREMIATUS. ES. MORTE. GAUDENTI. LETARE. CIVITAS. UBI. GLORIE. TUE. AUTORI. PROMISIT. ISTE. DAT. KRISTUS. OMNIA. TIBI. QUI. ALIUM. PARAVIT. THEATRUM. IN. CŒLO.

Chriſtianity,

Chriſtianity, and in all probability ſuffered martyrdom: hence perhaps aroſe the unwillingneſs of the Romans to mention him; and the Chriſtians were naturally ſilent on the ſubject, becauſe they diſapproved of theatrical exhibitions, and could think it no credit to any proſelyte of theirs, to have contributed ſo much to the advancement of them. It does not appear at what time exactly the Amphitheatre began to be defaced; but there is a letter from Theodoric king of the Goths, to the ſenate of Rome, exhorting them to preſerve the noble monuments of their anceſtors. The king appears angry and ſurpriſed at the thefts and depredations that were made, from time to time, on the walls of the antient buildings; and reproves the people for ſtealing the cramps and metals from the venerable remains of antiquity. A great deal for

a Goth‡! The intention of the ſenate was to repair the walls of the city with the ſtone of the Amphitheatre, which they really did. There is enough, however, ſtill remaining † one upon another to convince all the world of its uſe, and beauty throughout every part of it. The great remains of Amphitheatres are at Verona, Rome, and Niſmes‖, and each of theſe has what the others want; ſo that a perfect one may be collected from the contributions of the three taken together. The one at Verona is perfect in its ſeats, but wants galleries; the Roman is without ſeats, but ſufficiently compleat in its corridor,

‡ Vid. Caſſiodorus, lib. 3. Epiſtolarum. Theodoric's letter to the ſenate of Rome, letter 31.

† Theodoric, according to Caſſiodurus, was very attentive to the preſervation of the fine remains of antiquity: it appears, however, that the Amphitheatre of Verona received great ſhocks in the reign of that prince. Maffei, p. 174.

‖ Of the Amphitheatre at Pola, ſee Maffei, p. 138, 9.

and

and has a free and unincumbered area. The Amphitheatre at Niſmes is deficient only in arena, which is filled up with old houſes. The Romans, before the time of Pompey, had nothing but buildings of wood for the exhibitions of their ſhows, two of which joined together ſerved for an Amphitheatre*. Hence the joke ſomewhere that all Rome turned upon a pivot. The Theatre, however, which fell down in Tiberius's time§, was likewiſe of wood, but this was a provincial one||.

* The invention of this Theatre was owing to Caius Curio, a partiſan of Cæſar. Theatra duo juxta fecit ampliſſima è ligno cardinum ſingulorum verſatili ſuſpenſa libramento. Plin. l. 36. c. 15.

§ Suet. Tib. 40.

|| Is it not a little ſingular, whence all the people could come, to the number of twenty thouſand, that are ſaid to have periſhed in the ruins of this Amphitheatre, ſince the place not long before was deſerted even to a proverb? Gabiis deſertior atque Fidenis. Hor. Ep. l. 1. 11. 8. The truth is, it may be imagined, that Fidenæ was never full but at the

ARCH OF CONSTANTINE.

THE Arch of Conſtantine, which has been made fine with the ſpoils of that of Trajan, retains four capital bas reliefs: the heads, indeed, of Trajan and the captive princes are wanting, having been taken away, and carried to Florence by Lorenzino de Medici, in Clement the ſeventh's time, or perhaps by M. Angelo and his ſcholars, in Leon the tenth's time. The reſt of the ornaments and ſculpture are evidently by other hands, and made for the purpoſe when the Arch was erected, which was after the defeat of Maxentius, at the Milvian bridge, the ſame on which the Catilinarian conſpirators were arreſted. The battle is repreſented, and the ſiege of Verona, in bas relief. The inſcrip-

time of the games, when it was reſorted to from all quarters.

tion

tion§, SIC X. SIC XX. means, that as Auguſtus choſe to reign only for ten years‡, and be renewed, ſo thoſe that were his ſucceſſors. The Arch was ſo contrived, that the muſick for the triumph might be placed within it, in an apartment over the void. The moment the proceſſion reached the Arch, the band began to play, and continued till the whole was gone through. Triumphal buildings are rarely good architecture, as the columns which are given them by way of ornament, can be ſeldom made to contribute to their ſupport. The exact poſition of the Arch of Conſtantine is where the Via Triumpalis loſes itſelf at the Amphitheatre.

ARCH OF TITUS.

THE Arch of Titus is that in which the compoſite order was firſt uſed: which

§ Vid. Admiranda, tab. 12.

‡ Blackwell Court of Auguſtus, p. 353. v. 3.

circumſtance has given occaſion to a conjecture, that the mixture of the corinthian and the ionic was originally introduced to Rome from the eaſt, ſince the Greeks knew nothing of it. There are eleven * pillars of the compoſite kind in Rome, nine of which are employed at St. Peter's, that are all ſaid to have been brought from Solomon's temple. The Arch of Titus was erected for the triumph of the emperor over Jeruſalem; and the bas reliefs on one ſide repreſent the ark, and the candleſticks; and on the other, the emperor in his car, drawn by four horſes. There is alſo a great profuſion of the enſigns of cavalry, which, one would imagine, could have been of little uſe at a ſiege. In the roof is repreſented the apotheoſis of Titus, from whence it is natural to infer, that the arch was

* Eight of them are in the balconies, from whence the holy reliques are expoſed; and the ninth is by itſelf in a corner at the weſt end of the church.

built

built after his death, and probably by Adrian, ſince it is much in his ſtile, and nearly the ſame as the one erected by that emperor at Benevento. This creates no difficulties, as it was cuſtomary to run up arches for immediate uſe, and build others afterwards.

VIA SACRA AND FORUM.

The temple of Romulus and Remus, or as ſome ſay, of Remus, is the only one in all antiquity, that has its own original gates: They are of braſs, and were formerly much ornamented. The Forum is of an oblong figure, ſeven hundred feet in length, and five hundred in breadth. The ſituation of its fourteen ſhops, Baſilica, temple of Mars, and Saturn, is well known. The temple of Concord, and the arch of Septimius, that leads to the Capitol, are ſtill ſtanding in part, though they indeed exhibit no

no remains of good ſculpture, or fine workmanſhip. It was in the temple of Concord that Cicero aſſembled the ſenate on the affair of Cataline, though probably not in the one of which we have now the remains, yet perhaps on the ſame ſpot which they now occupy. On that ſide alſo the buildings are known, over which Caligula's bridge paſſed from the Palatine to the Capitol, though there are no traces of them left, unleſs the three columns that are ſtill ſtanding made part of the temple of Caſtor and Pollux, which we have the authority of Suetonius * to ſay, was converted by Caligula into a veſtibule. After the death of Caligula this bridge was deſtroyed by the fury of the multitude. It is not ſo eaſy to fix the Curia or Comitia; and the ſitu-

* Partem Palatii ad forum uſque promovit, atque æde Caſtoris et Pollucis in veſtibulum transfigurata; et ſuper Auguſti templum ponte tranſmiſſo, Palatium Capitolinumque conjunxit. Suet. Calig. c. 22.

ation

ation of the Roſtrum muſt remain to be ſettled where fancy and conjecture may chuſe to place it. The whole Forum is about twenty feet higher than it was in the time of the Romans; and indeed the ſpace between all the hills is in great meaſure filled up by rains, deluges, and a ſeries of ruins. Hercules and Æneas are both ſuppoſed to have landed near the Forum, and the former to have built a bridge † over the Tiber, called the Sublician, from the materials it was made of; which Cocles afterwards defended. You may ſtill ſee ſomething of it at low water, at leaſt the particular part of the river it paſſed over, by the breaking of the current againſt a piece of one of its piles. The emperors acquired the title of * Pontifices Maximi,

† Rebuilt by Ancus Martius, repaired by Emilius, and afterwards by the emperors. Marcus Antonius was the firſt that made it of marble.

* See another account of the origin of this word in Bryant's Mythology, v. 2. p. 121. which in all probability is the trueſt.

from the firſt founder of this bridge, whoever he was. Mythology gives it to Hercules: for he having received divine honours, was worſhipped under this name, which his prieſts afterwards aſſumed, and in proceſs of time the emperors, who blended the head of the ſtate, and the head of the church, in one and the ſame perſon.

PUBLICK PRISON.

The firſt object of note that preſents itſelf to your view after you are paſſed the arch of Septimius, is the Priſon, which was built by Tullus Hoſtilius, and enlarged afterwards Ancus Martius, called Il Carcere Mamertino. The moſt horrid part of it, and the moſt ancient, is a dungeon, to which you deſcend a few ſteps, that ſeems to be built for eternity. The walls are exceedingly ſolid, and are made to ſlope inwards pyramidically

dically, whilſt the roof is left nearly flat, in order to counter balance the lateral preſſure. One can ſcarce help obſerving, that it is in great meaſure on this very principle that we are indebted to Sir Chriſtopher Wren for the cupola at St. Paul's. Now the firſt was erected in the time of the Kings. It is in this priſon that they ſhow the mark of St. Peter's head againſt the wall, and the miraculous fountain that ſprung up for the baptiſm of the priſoners. It is to this alſo that Juvenal alludes in his third ſatire *. And Salluſt in his conſpiracy of Catiline †.

* Sat. 3. v. 312.

Felicia dicas
Tempora, quæ quondam ſub regibus atque tribunis
Viderunt uno contentam carcere Romam.

† Eum muriunt undique Parietes ——. Sed incultu tenebris, odore fœda, atque terribilis ejus facies eſt.

CHIESA

CHIESA DI S. PIETRO IN CARCERE.

THE church ‡ of S. Giuſeppe de' Falegnami, called S. Pietro in Carcere, contains one of the beſt pictures of Carlo Maratti, in which the ſpiral line or S is very diſtinguiſhable in the diſtribution of the figures. The modern artiſts are very much addicted to this line, and it produces a very pleaſing effect, when not too viſible.

JUPITER TONANS.

THE remains of this temple are three fluted Corinthian pillars, very beautiful, and majeſtick. Upon the freeze are the inſtruments of ſacrifice, very delicately finiſhed. The temple to which theſe columns belonged, was an *ex voto* of Auguſtus, after a remarkable eſcape from

‡ This church is built over the priſons.

a ſtorm

a ſtorm of lightning, in which a ſlave was killed by his ſide †. The building ſuffered in the fire of Vitellius, and was repaired by Titus and Veſpaſian. Theſe pillars are not above eight or nine feet out of the ground, though from the dimenſions of the upper parts, they muſt have been of a very conſiderable height. The freezes and architraves are ſometimes in caſes of long inſcriptions thrown together, and produce a fine, broad, and ſimple effect.

*TARPEIAN ROCK.

The deſcent is ſtill between fifty and ſixty feet perpendicular, tho' much has been ſaid to the contrary§; ſo that the

† Suet. in vitâ.

* Tarpeia rupes centum gradibus aditur. Tacit.

§ Vid. Montfaucon. Diar. Ital. p. 172. Burnet's Travels, p. 246. "The Tarpeian Rock is now of ſo ſmall a fall, that a man would think it no great matter for his diverſion to leap over it."

hundred

hundred ſteps, allowing for the raiſed ground, may be eaſily accounted for.

CAPITOL.

THE ſites of the buildings on the Capitol, of which there are no veſtiges remaining, have been the ſubject of much controverſy to the antiquarians. The two conſiderable ones were the temple of Jupiter Feretrius, and of Jupiter Capitolinus; but on which of the two ſummits of the Capitoline hill each ſtood, is a much diſputed queſtion. The antients, however, both in proſe and poetry, ſeem to join the Capitol and the Tarpeian very often together‡, and on the other hand the Capitol has been ſaid poſitively to ſtand on the oppoſite mount, now known by the name of the church Araceli, that is built on

‡ Vid. Plut. in Romulo.

it.

it||. In the plain, between theſe ſummits into which the Capitoline hill is ſtill divided, ſtands the famous ſtatue of Marcus Aurelius. It is copper, and of courſe hollow. This is an advantage that bronze ſtatues have over thoſe that are made of ſtone or marble, that you are at liberty to make the legs ſubſtantial, the body light; whereas the contrary obtains in the others; for marble bodies muſt be ſupported. As to the temple of Jupiter Capitolinus, we know little of it, but by tradition, which is a kind of information not the moſt to be depended on in matters of art. The firſt, which Tarquin erected, was burnt down in the civil wars. The ſecond, built by Scylla, fell in the Vitellian ſedition†. Veſpaſian ſaw his compleated, and died; which alſo drew

|| Vid. Nardini, p. 297.

† Plutarch in Popiicola. Suet. in Vit. Veſp. & Domitiano.

after it the deſtruction of the Capitol, for it was burnt immediately upon the death of the emperor. Domitian built a fourth *. The gilding of this temple, in the days of Plutarch, was eſteemed at two million and a half of our money. Gilding indeed in thoſe days was plating, which may account for the enormity of a ſum expended in one ſingle article of ornament; about an eighth of the whole expence of St. Peter's, a building more ſpacious

* Martial tells us, that if Jupiter were to ſell all Olympus by auction, the profits of the ſale would be inſufficient to pay for the public buildings of Domitian. Lib. 9. epiſt. 4.

Quantum jam ſuperis, Cæſar cœloque didiſti
Si repetas, & ſi creditor eſſe velis;
Grandis in ætherio licet auctio fiat Olympo,
Coganturque Dei vendere quicquid habent:
Conturbabit Atlas, & non erit in uncia tota,
Decidat tecum qua pater ipſe deûm.
Pro Capitolinis quid enim tibi ſolvere templis,
Quid pro Tarpeiæ frondis honore poteſt?
Expectes & ſuſtineas, Auguſte, neceſſe eſt:
Nam tibi quod ſolvat, non habet arca Jovis.

than

than any antient ſtructure, and the moſt magnificent of all modern ones, of which the Capitol was little more than a third in length, and not one fourth in breadth. Under the porticos, and within the courts of the palace of the Curators, (Conſervatori) are preſerved fragments of Coloſſal ſtatues, ſarcophagi, and bas reliefs of curious hiſtory. There are alſo Egyptian ſtatues, of which the character is varied according to the age that produced them: the firſt and moſt ancient approaches nearly in form to the Chineſe; the figures of this kind have ſmall eyes, and diminutive features. The ſecond reſembles that of the Moors in their large full eye, thick lip, and flat noſe. The third, after the Alexandrian conqueſt, is Grecian. It is remarkable, that the moſt unſeemly character exhibits the greateſt knowledge of the art, and is ſcrupulouſly exact in proportion. This nicety extends alſo to the animals

of Egyptian ſculpture, ſpecimens of which are to be ſeen in variety thro' ancient Rome. Adrian ſeems to have enriched his Capitol with great abundance of the arts of Egypt §, and to

§ There is a ſmall room ſet apart for Egyptian antiquities, found in that part of Adrian's villa which was deſtined for the deities of the Nile. Among many curious idols is the God Canopus, which Ruffinus tells us came off conqueror in the conteſt with his brother divinity of Perſia. The victory, it ſeems, was owing entirely to the ſuperior ingenuity of the prieſts of Egypt. The trial was, which of the divinities could beſt reſiſt the fire. The prieſts of Perſia, not in the leaſt ſuſpecting the power of their deity to overcome the fire, committed him without ceremony to the flames, to which he fell inſtantly a martyr. The Egyptians, doubting the natural abilities of their god to get the better of the ordeal, prepared him accordingly. They made him of baked earth, and drilling holes in his bottom, ſtopped them with wax, and then filled the hollow with water. On being thrown into fire, the wax was melted, the water let out, and the flames extinguiſhed. The form of this idol is like that of an ape, or baboon,

have paid particular attention to their merit. This prince, in his progreſs through foreign countries, made collections of their ſeveral curioſities, and brought home what was peculiar to each. The ſtatues of the captive kings that are to be ſeen in this place exhibit a ſtriking inſtance of Roman cruelty, I mean in their want of hands and arms; there are two of them, one of which is without the former, the other the latter. It ſhould appear from theſe teſtimonies, that ſpeak too plainly to be miſtaken, that the cuſtom was, however cruel, and unworthy of a great people, to maim the principal captives in a great triumph, in order to increaſe their humiliation, by rendering them totally helpleſs. This is too true; neither can it with the leaſt ſhadow of probability be objected, that the ſtatues alluded to are fragments;

baboon, ſitting upon his breech. Vid. Eccleſ. Hiſt. c. 11. 26. Vid. Muſeum Capitolinum.

ſince it is manifeſt, on inſpection only, that they are finiſhed things, and what the artiſt intended they ſhould be. For nothing can be clearer than that the one never had more than one arm ||, or the other more than one hand. I do not, however, remember any Roman hiſtorian to have ſpoken of this piece of wantonneſs; they ſeem to have been aſhamed of that part of their character, and to have done their utmoſt to ſink it on poſterity. This, perhaps, may lead us to ſuſpect their great and conſtant profeſſions of magnanimity and generoſity to their enemies, and tend to give their outcry againſt the Carthaginians, for cruelty, an air of groundleſs invective, more than well founded accuſation. Or, after all, if Hannibal deſerved the opprobrious terms of *dirus* and *perfidus*,

|| See the frontiſpiece to Piraneſi's Colonna Trajana. There are ſome which have neither hands nor arms.

with

with which they conſtantly loaded him ‡, they appear at leaſt to have an equal title to them. The ſtatues of Caſtor and Pollux are at the head of the ſtairs that now lead to the Capitol. They are remarkable in being portraits of Caius and Lucius, the two nephews of Auguſtus: but the chief reaſon for making particular mention of them, is rather to remark, that pupils, which one of them has, do not ſeem to ſucceed in ſculpture, and for the moſt part produce an indeterminate effect, from an injudicious attempt to combine form and colour in one and the ſame ſubject. In the court to the right hand of the Capitol ſquare, on entering from the ſteps, near the Coloſſal heads of Domitian and Commodus, are ſome very fine remains of a lion devouring a horſe, great favourites of Michael Angelo, and from which an

‡ See Horace and Livy.

ingenious † countryman of our own has made frequent ſtudies with uncommon ſucceſs. The Coloſſal figure of Roma Triumphans is quite eclipſed by the inimitable beauty of a weeping province carved on its pedeſtal. It has been copied by Pikler, and is well known to the admirers of fine engraving. In the rooms above ſtairs are depoſited various relics of fine art and curious antiquity, ſuch as the Antinous, and the * Gladiators; the buſt of Ariadne §, and the

† Stubbs.

* The dying Gladiator may be ſaid to be great, tho' not noble, the diſtinction of the ſlave ſtill remains in the cord about his neck, and is preſerved in his countenance.

§ In this is the true idea of Græcian beauty, which conſiſted in a diſplay of the expreſſive parts of the face, and a ſuppreſſion of thoſe that added little character to the countenance. The forehead is very low, and the cheeks are kept down.

The pigeons drinking on the edge of a vaſe were a preſent to the Romans by a king of Pergamus. Pliny

wolf ſtruck with lightning, of which it has ſtill the marks very plainly to be diſcerned. Cicero ‡ ſpeaks of this as happening in his time. There is alſo a collection of pictures belonging to the

Pliny ſpeaks highly of them as a very fine moſaick. They were found in Adrian's villa, and purchaſed for two thouſand pounds, or four thouſand zequins. An artiſt in Rome not long ſince agreed to copy them for a thouſand crowns. He took two years to finiſh the work, but was three years about it, with the aſſiſtance of a man for eighteen months. The copy is ſuppoſed to be as compleat as the original.

‡ Romuluſque & Remus vi fulminis icti conciderunt. Cic. de Divinat. lib. 2. Et in Orat. Cat. 3. Tactus eſt etiam ille qui hanc urbem condidit Romulus. The ſtatues of the Pagan deities were often very much expoſed to the inclemencies of the air. See the diſtich that ſerves for a motto to this work.

" Thy fame, imperial Rome! ſhall never die,
Till wingleſs victory from Rome ſhall fly."

See Pauſanias in his Attica, p. 52, edit. Kuhn.

Capitol,

Capitol, among which there are many great maſters. Before I leave this hill, I may with propriety ſpeak of the ſepulchre of C. Bibulus, of the days of the republick, on account of its being ſituated at the extremity of the Capitol, towards the Campus Martius, near the Via lata. Piraneſi obſerves, that both this, and the monument of the Claudian family, were without the walls, till Trajan widened them in order to include his Forum within their circuit. The tomb of Bibulus has two ſingularities: it is of the Tuſcan order, and its pilaſters ‖ are narrower at the top than at the bottom. It alſo offends againſt the rule of Vitruvius, as Venuti obſerves, in the proportions of its baſe,

‖ Pilaſters are uſually without ſwelling or diminution, the ſame breadth at the top as at the bottom. Some moderns have thought proper to diminiſh them at the top, and to make them ſwell in the middle. Vid. Manſard.

which

which inſtead of being half the diameter of the column in height, is a little more than a third. The ancients, as has been before hinted, did not always adhere ſcrupulouſly to the ſame rules of proportion in all caſes, but varied them as the circumſtances of ſituation, or the nature of the building might require.

FORUMS.

The Forums in Rome were many of them very ſmall, though the expence in building, and adorning them, is oftentimes incredible. This however muſt be accounted for by the decreaſe of the value of money in a certain proportion to its quantity, and the enhancement of the commodity to be purchaſed, that conſtantly riſes, as the other falls, till the equipoiſe be reſtored. There is nothing left of the Forum of Julius Cæſar, but what medals have preſerved, which is

ſaid

ſaid to have coſt him three hundred thouſand pound of our money. The Vicus Sceleratus is ſuppoſed to have paſſed through an arch of Nerva, which is all that is ſtanding at preſent of the Forum of that emperor. This ſtreet has been greatly ſought for by antiquaries, and has occaſioned a variety of diſputes, and much viſionary ſpeculation. The reaſon for placing it in the direction of the arch, is on account of its being the neareſt way from the Eſquiline, where Tullia dwelt, to the Forum, whither ſhe was going, when ſhe drove over her father. The wall on each ſide of the arch is ancient, and in its continuation, becomes, on one part, the wall of a monaſtery. On repairing it, it has been found to be built without cement, and to have its ſtones connected together by wooden ſpars, jointed in dovetail, which were ſo little decayed as to be ſtill fit for uſe *.

* Vacca Flaminio. Memor. di Roma.

FORUM

FORUM TRAJANI.

THE Forum of Trajan exhibits nothing of its former ſplendor, of which we have ſuch wonderful accounts, but the column that is called after his name. This, indeed, is of itſelf ſo great a work, that had we no other ſpecimen of Roman grandeur, we might from hence only acquire an adequate idea of its magnificence. Greatneſs and ſublimity are the ſole characters of this ſtupendous monument: It fatigues the ſight to look up to it, and fills the beholder with the nobleſt idea of the age that produced it. The ſculpture, though it be come down to us entire, and appear to more advantage than to the Romans, is in great meaſure thrown away, becauſe it is almoſt impoſſible to diſtinguiſh it. The ground is ſo much raiſed, that the baſe of the column is nearly fourteen feet below the ſurface,

to

to which, when it was firſt erected, you aſcended by a flight of ſteps. The Romans therefore, being ſo much more beneath the pillar than we are, muſt have retired farther to look up to it, and of courſe have viewed it more indiſtinctly. Had the ſtory, however, which the column commemorates, been differently told; had the war with the Dacians been repreſented in any other manner by bas reliefs, more within our reach, round about the Forum, we ſhould have had nothing left but the melancholy ſatisfaction of reading perhaps that there were ſuch things, or knowing by the diſcovery of broken fragments, that they had once exiſted in all their parts. The beauties of the whole would have been loſt, or if in the leaſt degree preſerved, but at beſt crowded on a medal. We ſhould have known no more of them than we do of the Ulpian library *, or the Equeſtrian

* Vid. Num. Auguſtini Tab. 36. 7.

ſtatue

ſtatue of Trajan, ſo much admired by Conſtantine †, or thoſe of the heroes that died in the German war, or that of Auguſtus in amber, or of Nicomedes in ivory. I dont know that this piece of antiquity has undergone any very material change ſince it was firſt erected, if you except, that inſtead of Trajan ‡, it has St. Peter at its head; ſo that it is ſtill crowned, as it were, by the prince of the country. The peculiar hiſtory of its compartments, and the plan of its ſtructure, and dimenſions, may be ſeen in a variety of authors. Ciacconio, Frabretti, Bellori, Santa Bartholi, but laſt of all in Piraneſi, whoſe work as much excells the others, as the ſtatue of Trajan did that of St. Peter. It may be of uſe

† Vid. Amm. Marcell. Hiſt.

‡ Trajan's was the only inſtance of a ſepulchral monument within the walls of the city before the enlargement of Rome by Aurelian. "Soluſque "intra urbem ſepultus eſt. Eutrop. in Trajano."

juſt

juſt to ſay, that the pillar is of the Tuſcan order*, and the fineſt exhibition of that ſpecies of architecture † now extant. The ſculpture alſo on the pedeſtal is ſome of the very beſt Roman workmanſhip. In the Forum Boarium is an arch of Septimius Severus with a ſacrifice in bas relief, in which the inferior prieſts are cloathed in a long cloſe robe, girded round the waiſt, not unlike, in any reſpect, the habit worn by the ſacrificers in modern Rome at this day. There is alſo a Janus in this Forum, a mighty ugly building, which, it has been ſaid, ſerved formerly for a change ‡. Near it is a fountain that ſupplied the town with water before aqueducts were intro-

* Vid. Bergierium de viis milit. Sect. 10. §. 5. lib. 5.

† Tuſcanicum ordinem imprimis oſtendunt columnæ Trajani et Aurelii. Henninius ad Bergier^m. Sect. 10. 16. lib. 5.

‡ See Horace.

duced;

duced; at which the horſes of Caſtor and Pollux were ſeen to drink after the battle of Regillus, and ſuddenly diſappear.

RUSPIGLIOSI PALACE.

It is in this palace that the famous Aurora of Guido is to be found. The picture is well preſerved, and is a very fine one of the maſter. The Aurora, Phoſphorus, and horſes are lighted for the principle figure, the Sun, or Apollo; but how the female figures, as they are ſituated, receive their light, is not accounted for. The manes of the horſes, the hair and drapery of the women, and of the god, are all uniformly blown the ſame way backwards, but the flame of the torch born by the Phoſphorus, who precedes the chariot, is carried forward. Theſe perhaps are minutiæ that ought not to be dwelt upon in a fine

performance, though it would be difficult not to obſerve them. The gardens of P. Cornelius Scipio were in this neighbourhood, and it was here that his buſt was found, known to be his, by the wound in the head, which he received at the battle of the Ticinus *. There is a picture of Claude Lorraine in the Ruſ-

* C. Vid. Liv. lib. 21. Sil. Italicus lib. 4. v. 456. Polyb. lib. 10. p. 804. It is from the diſcovery of this relique of art, that we are made acquainted with the nature of the wound Scipio received at the defeat of the Romans on the banks of the Ticinus. Sil. Italicus ſpeaks of the fact in general terms—defixum corpore telum. Had Homer, who was an adept in ſurgery, related ſuch a tranſaction, we ſhould have been preſented with an exact deſcription of the wound, which, by being perpetuated in the buſt, was in all probability a dangerous one. I cannot help remarking, that the circumſtances which accompanied this cataſtrophe, with the filii pietas teſtified on the occaſion, would, in the hands of a Virgil, have become the natural ſubject of a fine Epiſode. S. Italicus is, however, far from being contemptible in his account of the matter.

pigliosi palace, that will serve very well to illustrate what was said above concerning the choice of subjects of that painter. In the picture alluded to, is the Amphitheatre, the Forum, with the temple of Concord, and the bay of Naples with a light-house. A perfect nosegay of sweets!

MADONNA DI VICTORIA.

In the church of the Madonna di Victoria is a group, by Bernini, that has undergone great violence from the inordinate panegyrics of the French critics *. A dying sainteſs, with an angel standing over her, and pointing an arrow at her breast. The figures are both very much twisted, the drapery is fluttered, and full of affectation. The St. Theresia expires in an extasy of sensual delight, and the angel wounds her with the arrow of a

* Vid. Abbè Richard Art. Madonna di Victoria.

Cupid. The Frenchmen, however, have given it quite a different turn, and join in the climax of *joli*, *beau*, *charmant*.

BATHS OF DIOCLESIAN.

THERE is ſo much remaining of theſe Baths, that they might, I doubt not, be eaſily reſtored. The Romans ſeem to have united in theſe buildings, which were ſet apart for the purpoſes of univerſal education, the Thermæ of the Greeks with their own Gymnaſia. For what in modern days is divided into ſchool, univerſity, and academy, appears to have been comprehended under one and the ſame apartment, variouſly diſtributed. Here were libraries for reading, porticos for lectures, and diſputing, and courſes, and amphitheatres for exerciſe and relaxation. The extent of this corps of building, and all that belonged to it, was twelve hundred feet every way.

The

The only compleat remains are the hall for exerciſe in bad weather *: It is a very fine proportioned room, and ſerves at preſent for the church of the Carthuſians. The pictures that were removed from St. Peter's on account of the decay they ſuffered from the damps of that church, are put up here. There are alſo the monuments of Carlo Maratti, and Salvator Roſa, and a meridian traced by Signor Bianchini, a famous antiquary, who having ſpent much time and labour in exploring the remains of the Imperial palace, fell unfortunately a ſacrifice to his induſtry ‡. It would be no very difficult matter to reſtore Diocletian's Baths; becauſe there is ſomething of almoſt every part remaining. If you have the

* Vid. Deſgodetz Meſures, &c. p. 301. fol.

‡ The cauſe of his death was a fall on the Palatine hill, that brought on a complaint, of which he never recovered. Vid. Les Vies des Scavans. v. 29. p. 77.

ſegment of a circle, you may eaſily reſtore a circular building, and ſo of a ſquare, with one ſide. The width of a portico is ſufficient to denote the height of its pillars, and the height tells the diameter, and the ſpace given the number; for it is not difficult to determine the number that ought to fill a given ſpace harmoniouſly.

St. AGNES.

The Church of St. Agnes is in the form of an ancient Baſilica *. It is of the time of Conſtantine, and ſerves for a compleat model of that kind of building. Here is a buſt of our Saviour, in marble, by Michael Angelo, that has

* Courts of judicature, built with a long nave, terminating at the upper end with a ſemicircle, called a tribunal. In theſe the Centum Viri were uſed to ſit. The Baſilicas were alſo palaces, in the ſtricteſt ſenſe, of the principal nobility.

furniſhed

furniſhed an original for all others ſince his time. Conſtantia is buried in this church in a ſarcophagus of porphyry, five feet broad, and ſeven feet long, and three feet ten inches high. The * ſculpture upon it is very moderate, though I have read ſomewhere that it was *beau, et très beau.*

* The work on ſarcophagi is ſeldom or ever good, becauſe the uſe of them was diſcontinued at Sylla, and not revived till after the Antonines: during this interval was the riſe and fall of fine ſculpture. Sylla ordered his body to be burnt, for an obvious reaſon, as Pliny ſays, lib. 7. c. 54. "Veritum talionem," becauſe he was afraid of its being torn to pieces, and ſcattered up and down the Tiber, in the manner he was conſcious Marius's had been ſerved. Alexander Severus and Julia Mamæa were among the firſt exceptions to the cuſtom of burning. They were buried in a ſarcophagus, which remains to this day, at the Capitol. Vid. Nieupoort de rit^{s}. Romanis. p. 376.

NEGRONI VILLA.

THE gardens of the Villa Negroni are close to the Baths of Diocletian. They have little of ancient or modern ornament, but what they contain is of the very first beauty and reputation. A Neptune, by Bernini, one of the best of all his statues. A pillar of the order of the Caryatides, the head of which is of the finest Græcian sculpture, and exceedingly beautiful. Two consular figures, seated in a kind of portico. The one on the right, as you enter, has all the ease and excellence that art can give it. They appear to be portraits. The immense price that any thing in this way that is tolerably good, and undoubted, at present bears, makes these almost invaluable.

SANTA

SANTA MARIA MAGGIORE.

Before this church ſtands the only pillar that remains of the temple of peace. The church is built, excepting in the want of the ſide galleries, nearly in the form of an ancient baſilica. It has the peculiar privilege of being gilt in its roof with the firſt gold that was brought from the new world, for which the king of Spain was honoured with the title of emperor of the Indies. This is not totally unprecedented. Other Popes have repaid ſervices with titles, as we ourſelves know. This is the only church beſides St. Peter's, I believe, which has a baldaquin inſtead of high altar. The chapel of Pope Sixtus the fifth is ſo rich in all kinds of marble, and gilt braſs, that it is ſaid to have coſt two hundred and fifty thouſand pound ſterling; but after all is far from

from producing a grand or magnificent effect. And this, I preſume, is fairly owing to a bad taſte in the diſtribution of the materials. The Corſini chapel, in the Lateran, did not coſt one ninth of the ſum above-mentioned, and yet it is not deficient in richneſs, and abounds with taſte and elegance. There is a certain harmony which muſt be kept up in the diſtribution of marble, and that chiefly between the three principal colours, red, blue, and yellow; which, when violated by the mixture, or too near approach of oppoſite and heterogeneous tints, without the leaſt gradation of ſhade, produce a ſimilar effect on the eye, that diſſonance does on the ear.

S. EUSEBIO.

MENGS has immortaliſed the Saint that gives name to this church on the Eſquiline, by a very fine apotheoſis of Euſebius

Euſebius *in freſco*. The aerial perſpective is very ingenious. It is true that it has been abuſed, and many ridiculous things ſaid of it; but in the end, I believe, time, that imperial judge and decider on the works of art, will clearly evince it to be one of the beſt performances of its time.

SANTA CROCE.

In the palace of the Santa Croce is a fine collection of pictures. The firſt of any note is Job on a dunghill, ſurrounded by his friends and comforters. The man in armour, with his hands uplifted, is ſingularly bold and ſtriking; the attitude is peculiarly happy in the expreſſion of wonder and ſurpriſe. The figure of Job is highly diſguſting; his body is repreſented full of boils and ſores, in a poſture of the moſt patient reſignation. The conſequence of ſuch a repreſentation,

repreſentation, that deſcends too minutely into loathſome particulars, is obvious; it deſtroys all greatneſs, extinguiſhes every thing that commands reſpect, or has the leaſt tendency to the ſublime. Juſt as has been obſerved of Heſiod's deſcription of Melancholy; the terrible is loſt in the nauſeous *. This picture is the work of the great Salvator Roſa. The next capital piece is the Aſſomption of the Virgin, by Guido: there are three of them; one here, one at Caſtlefranco, near Bologna, and at Duſſeldorp; all original, and very well preſerved. I might mention the Seaſons, by Albani, but the king of Sardinia's are greatly ſuperior. The fault to be remarked in theſe finiſhed pictures, if there be any, is in the compoſition; it is a little too much diſperſed; a defect often repeated by this maſter.

* Longinus, ſect. 9.

St. CARLO CATENARI.

The angles of the cupola of St. Carlo Catenari are painted by Dominiquino, and much admired. The ſubjects are the cardinal virtues. The death of the Virgin's mother, by Andrea Sacchi, is very good. This piece has been engraved by Frey.

SPADA PALACE.

The ſtatue of Pompey in the Senate-houſe, at the feet of which Cæſar fell. A fine picture, by Girardo, della notte, or candle-light piece. A Dido, by Guerchin, on the funeral pile; and a Cleopatra, by Treviſani. A ſtatue of a ſtoic, very good. There is an anecdote with regard to the ſtatue of Pompey, which is worth relating, tho' it has been told before. When the ſtatue was found, it was in ſuch a poſition, that the

the head lay on one man's ground, and the body on another's. A diſpute aroſe between the proprietors; to whom the whole of the ſtatue belonged: they both claimed it; one as being in poſſeſſion of the moſt noble part, the head; the other of the greater, the body. Not, however, being able to adjuſt the diſpute, the matter was referred to a third perſon, who adviſed each to take his part, which accordingly was done, after ſevering the head from the body. The Pope, hearing of this equitable deciſion, purchaſed the body of the one, and the head of the other. This was the cauſe of the juncture which is very diſtinguiſhable in the neck of the ſtatue.

PALASCO FARNESE.

The Farneſe palace belongs to the duke of Parma, and is for the moſt part uninhabited, except now and then, when

when a cardinal takes up his reſidence in it. The houſe is built round a court, with open porticos above ſtairs and below. The court was deſigned by Michael Angelo, and is exceedingly beautiful. If there be any fault in it, it is in being too high for its breadth. It had been better, perhaps, had it gone no farther than the Ionick; in which caſe, indeed, the convenience of the houſe would have been ſacrificed to the ſymmetry of the building. The Ionick pillars bear upon a ſeparate baſe, which is allowable, and even approved of, when the ſpaces between the columns are filled up by a ſupported baluſtrade, as is the caſe here, and in the chapel at Verſailles, and the portico of the Louvre. But pedeſtals under pillars that are upon a level with the ground, are inexcuſable. The neceſſity only of having a ſupported baluſtrade to a portico that is raiſed to the firſt ſtory, admits of a pedeſtal.

pedeſtal. On entering the court, you are preſented with the ſamous antique Hercules, by Glycon, to which Horace has an alluſion†. The legs of this ſtatue are reſtored by Guglielmo della Porta; the real ones were found afterwards, in Michael Angelo's time, but that artiſt thought Guglielmo's ſo well adapted to the ſtatue, that is was not worth while to riſk changing them. It has been ſaid, by a good judge * of the human figure, that the neck and back muſcle or trapezius of the Farneſe Hercules, is not ſufficiently inflated; as that muſcle ought to form two triangles on the ſide of the ſpine, in the circumſtances that the others are repreſented. The Flora, ſo remarkable for her drapery, makes one of the ornaments of this place; the extremities of the figure are modern, the fine parts antient.

† Invicti membra Glyconis. Ep. 1. v. 30.

* See Sharp's Travels in Italy.

The

The remarkable things above are chiefly in ſculpture, if you except the gallery by Annibal Carrache, painted *in freſco*. I ſhall mention what is curious and intereſting, and has not been much dwelt on. A ſtatue of a peaſant with game, very good, cloathed like the Roman peaſants of this day, with a ſheep's ſkin about his ſhoulders. Caracalla, very fine and minute; Roman ſculpture. Mithridates, great and noble; Græcian work. So great and diſtinguiſhable is the difference between theſe two nations in their productions of art. The buſt of the Roman emperor is minute and exact, deſcending to every particular and accident of the countenance. That of the Græcian, great and unbroken, contenting itſelf with the remarkable features, that give character to the face. The one hiſtorical, the other portrait. In the firſt room you are introduced to, is the

Julian calendar, with the month of Auguſtus, from which it appears, that it was made after the death of that emperor. Here is alſo the original buſt of Homer, from which there are ſo many copies. Below, in a ſmall court, under a ſhed, is kept the famous group of Amphion, and Dirce, and Zethus, &c. There was a plan once of building a bridge acroſs the Tiber, and forming a communication between the two Farneſe palaces, in order to place this group in a receſs on the middle of the bridge; but at preſent it is only talked of. The ſcheme was a noble one. The gallery of the Carracci's was painted by the family, aſſiſted by Guido, Dominichino, and his ſcholars. It is a maſterpiece of its kind in every reſpect. When it was finiſhed, the cardinal ſent Annibal five hundred crowns for his trouble, which affected him ſo much, that he died three weeks afterwards of a broken heart.

heart. The pay was greatly inadequate to the labour beſtowed, without reckoning any thing for the genius and excellence of the performance. It had coſt the artiſt all the money he had ſcraped together from the profits of his other works, and ſeven years unremitted application. There is another large hall in this palace, painted by the ſcholars of M. Angelo, who copied all the faults of their maſter, without catching any of his excellencies. The ſarcophagus that ſtands in the firſt room you come into, has a bas relief of a nymph ſacrificing to Priapus upon it; a mighty curious ſubject for the ornament of a coffin! But the antient artiſts ſeem to have been very careleſs whether the painting or ſculpture ſuited the place it was deſigned for. The ſame argument might be uſed to prove that the ſpot where this ſarcophagus was found * had been

* The tomb of Cæcilia Metella.

ſacred to the obſcene deity, as that the place where the ſarcophagus of § Conſtantia is depoſited, was once dedicated to Bacchus, becauſe the ſculpture on it repreſents a vintage.

PICTURES AT THE CAPITOL.

I HAD ſaid before that there were ſome fine pictures in this collection, a few of which I ſhall now enumerate.

A woman, by Titian, with this motto under it, "Omnia vanitas;" finely coloured, but badly drawn.

A triumph of Flora, drawn by Cupids with butterfly wings, by Nic. Pouſſin; finely compoſed.

Chriſtians in the Amphitheatre fighting with tygers. Annibal Carracci.

The ſick at the pool of Betheſda, by Dominichino, in ſmall; very capital.

§ Vid. Supra St. Agnes. Venuti, p. 70 & 71.

Guido's

Guido's portrait of himſelf.

Romulus and Remus ſucking the wolf, by Rubens; the wolf by Snyders.

S. PUDENS, ET PUDENTIANA.

THIS is the church that was erected on the ſpot where the houſe of Pudentius the ſenator formerly ſtood, who is ſuppoſed to have lodged St. Peter. The pavement of the old court ſtill remains, and a well, ſaid to be filled with the bones of martyrs. The beſt things in the church are the lumicalla pillars of a very rare and curious marble, made of variouſly colour'd ſhells coagulated, and highly poliſhed. The church is on the Viminal hill, where there are fewer antiquities than on any other.

S. GIOVANNI IN LATERANO.

S. Giovanni in Laterano has its name from the family to whom the palace belonged ‡. The Baſilica of Plautius Lateranus was confiſcated in the time of Nero, for a conſpiracy againſt that prince, and was afterwards converted to a Chriſtian church by Conſtantine the Great. It is now a cathedral, after having undergone a thorough reform by Borromini, who has contrived to hide and obſcure whatever there was beautiful in the antient pillars of granite and verd antique, in order to make room for his own capricious modern ones. In the ſacriſty there is a remarkable picture of the Annunciation, by M. Angelo, tho' not at all in his common muſcular

‡ The family name, Sexti Laterani, and Crovati Laterani, has been found on ſome pieces of conduit pipes dug out of the ſacriſty.

ſtile;

ſtile; the deſign of it is moſt perfectly correct and beautiful; the figure of the Virgin ſmall and delicate. The Corſini chapel, taken all in all, for architecture, ornament, and cupola, is the moſt perfect thing of the kind in modern Rome. The urn of Pope Clement the twelfth is of the fineſt porphyry, and formerly belonged to Agrippa, and was found under the portico of the § Pantheon. In the cloiſter are ſome old bathing chairs of red Egyptian marble, with holes in the middle of the ſeats. Miſſon thought they were chairs uſed at the ceremonies of a new Pope, ſince the time of Pope Joan. But it ſeems they belonged to Caracalla's baths, and were many in number. They ſhew here the pillars that were ſplit at the crucifixion, tho' unfortunately they are figured with Bacchanals. The Egyptian obeliſk, in

§ Vid. Deſgodetz. p. 19,

this neighbourhood was brought from Alexandria to Rome by Conſtantine the Great, and † put together and erected by Cavalier Fontana, at the expence of Sixtus Quintus.

THE LITTLE FARNESE.

THERE are ſome freſcos in this palace, by Raphael and his ſcholars, which have been retouched by Carlo Maratti. Their colour is a good deal gone, and at preſent rather of a brick-iſh hue. Freſco paintings, from the nature of their preparation, admit not of durable colours, from woods, or animal ſubſtances, ſuch as cochineal, and Brazil wood; but require colours made of earths, or metallic ſubſtances reduced to earths. Among the heads in the aſſembly of the gods, the ſubject of the

† It was found in the ruins of the Circus Maximus, in a very broken and disjointed ſtate.

painted

painted cieling, the characters of Jupiter, Neptune, and Pluto are well preſerved and diſtinguiſhed. It may, however, be objected that Jupiter is improperly deſcribed with a grey beard, ſince in repreſenting the gods, all ſigns of mortality and decay ſhould be ſtudiouſly avoided. This, perhaps, is the reaſon that in the fine ſtatues of the heathen deities, the veins are never marked‖. The walls are painted in compartments, and ornamented with elegantly flowered borders by John of Udiné. There are ſome marble figures in theſe apartments of armed heroes, extended at their length, ſaid to be in memory of thoſe that were killed in avenging the death of Cæſar, by command of Auguſtus. A fine head of Plato, from which M. Angelo has taken the idea of his Chriſt.

‖ Vid. Dial. de Corrup. Eloquentiâ. & infra. Article Borgheſe Villa.

FALCONIERI

FALCONIERI PALACE.

In this palace is a ſmall collection of well choſen pictures: moſt of them are capital.

Fine Pouſſin. (Nicolas.) Subject, Dido and Æneas.

Rubens. Holy family. Very capital.

Carlo Maratti *. The beſt picture of the maſter.

Virgin and child, by Julio Romano. Fine. The arm of the bambino is perhaps too long.

Paul Veroneſe. Our Saviour before Pilate. A very pretty Venetian picture.

James Baſſan. St. Petronio in the air; the drapery of this figure is of a green peculiar to the Venetians and Parmigiano: the picture, in other reſpects, is free from all family manner, and in point of the laſt mentioned colour is truly unique.

* I have forgot the ſubject.

This

This fine green is now not to be found in modern pictures.

VILLA ALBANI.

This Villa may be fairly conſidered as the reſidence of a Roman ſenator, who had grown old in collecting curioſities. The houſe is Roman, the furniture Roman, the gardens and the porticos all put us in mind of antiquity; and at every turn we are preſented with Græcian orators, poets, and philoſophers. I ſhall begin with the houſe.

In the ſtair-caſe is a large maſk of red Ægyptian marble, that ſerved formerly for a window, the light entering at the mouth. It is round, and about three feet and a half in diameter.

At the ſecond landing-place is a bas relief of Hercules * and the Heſperides,

* Copied probably from an hieroglyphick found in Egpyt.

very

very fine, and not unlike Adam and Eve at the tree of knowledge.

The pillars of the firſt room you are ſhown into above are giall-antique of three kinds, perfico, gold, and paglia, or ſtraw colour.

A fine canopus, in baſalt.

A profile of Plotius, very beautiful.

A young Nero, the ſame head as on the medals ‡.

Antinous in bas relief, with the medallion under it: The relief is the ſize of life.

The gallery of this Villa is the richeſt in the world, in all ſorts of curious marble, bas relief, and moſaick from the deſigns of Raphael's Arabeſques, interſperſed with original cameos of an aſtoniſhing magnitude. The quantity of them is incredible, and at the ſame time ſo well aſſorted, that one would think they had been made for their places.

‡ *i. e.* Denarii Vid. Vaillant. Agoſtini.

The

The cieling of the great gallery is painted by Mengs. Apollo in the center, and the Muſes in compartments around him. Apollo is himſelf a bad figure. The Muſes are ſome of them portraits, and very fine in their different characters. Among the curioſities below ſtairs are ſome alabaſter figures of an enormous ſize, ſeven or eight feet in diameter, and a pillar of the ſame materials, twenty feet high.

An ancient landſcape.

A liſt of Euripides's plays, on marble.

Buſts without end of gods, and demi-gods, and ſo forth, which muſt be ſeen to be reliſhed; for things that are not very excellent, will never bear deſcription. This Villa might have had a greater number of articles, in a nobler ſtile, for the money laid out on it, had not the expence of the gallery rendered it impracticable to make the reſt proportional.

In one particular the Villa of Cardinal Albani muſt be conſidered in a different light from almoſt all others in the country. It has been begun, and compleated, as it were, by one perſon, which is hardly the caſe of any beſides itſelf. The Cardinal has had great leiſure, and every opportunity of purchaſing almoſt at his own price; otherwiſe, it would have been impoſſible for an individual to have paid for ſo much treaſure. The Abbè Winckelman contributed much, I believe, to the order and arrangement of the collection, and was of great uſe and aſſiſtance to the Cardinal.

CORSINI PALACE.

A holy family, by Baroccio. This painter is remarkable for a peach bloom on his complexions, which, though falſe, and not to be found in nature, is nevertheleſs agreeable. The harmony, however,

ever, of his colouring, whatever it may be, whether true, or not, is very wonderful. For inſtance, the angel in the picture laſt mentioned has a pea green dreſs, a roſe coloured cloak, and a peach bloom complexion. Rubens ſeems to have paid as much attention to this man, as to the whole Venetian ſchool. His light, like Baroccio's, is of a roſe colour, and his demi-tints are blue.

The pictures in this palace are in general very capital.

A remarkable hare, by Albert Durer, well known to the collectors of prints.

Two boys, by Titian, beautiful.

A head of Chriſt, by Guerchin; the very beſt extant of the maſter: It is crowned with thorns, and very ſingularly expreſſive of affliction. The drapery over the ſhoulder is red.

Rembrandt, by himſelf, very good.

An antique chair of ſtone, under Julius

the

the ſecond, by Raphael. The chair belonged to the Lateran family.

A man, walking. A. Carracci.

Noah's ſacrifice, by Pouſſin; very capital. Engraved by Frey.

The martyrdom of St. Peter, by Guido, in his firſt manner.

Holy family, by Murillo.

BORGHESE VILLA.

The Villa of the Borgheſe family is of an immenſe extent, and contains, as it were, within itſelf, a whole country. There are two avenues that lead to it from different parts of the town, about a mile from the gates. The front of the houſe is covered with bas reliefs of various degrees of merit. A fine * Bacchanal, with her head high in the air, is well known from the frequent drawings and engravings that have been made of it.

* Plate 1. p. 190. Juv. Henninii.

On

On a bas relief within doors, the life and death of Meleager, from which N. Pouſſin has borrowed the compoſition of his extreme unction in the ſeven ſacraments, and his death of Germanicus.

The Hours, five female figures, introduced by Guido into his Aurora. The bas relief above-mentioned, at St. Paul's, has only the Apollo, chariot, and Aurora. Oppoſite the Hours are other female figures, ſtrewing flowers at a feſtival, which is the cuſtom ſtill in Roman catholic churches.

A fine ſtatue of what is called a Gladiator, though probably the portrait of a Græcian warrior.

Lucius Verus. The beſt imperial buſt of all antiquity.

Hermaphrodite. Very great. The matraſs on which the figure is extended, was made by Bernini; and tho' very well executed, is highly improper for the purpoſe; ſince the accuracy

with which its ſquares are diſtinguiſhed, is prejudicial to the ſimplicity of the nud, and draws off the attention of the ſpectator from the object to be viewed. It would have coſt but little thought to have avoided this inconvenience: the bed might have been leſs laboured, or of another colour. At preſent you are as much diſtracted in looking at it, as at a portrait that is all wig, and coat, and lace, and chitterlin.

The figure is repreſented aſleep, and dreaming: the *acme ſomnii*, if I may ſo call it, is very maſterly expreſſed, by the contraction of the right leg, and the writhing of the body.

Sleeping boys, by Algardi; of great beauty.

Venus Fornicum Cloacina, or Proſtitute, is finely characterized! She is repreſented trampling the womb under her feet, with Cupid's wings in her right hand, and the boy at her left, weeping.

weeping. A very curious piece of allegory!

Centaur. Very good ſculpture. The Egyptians, it is obſervable, were more conſiſtent in their double animals than the Romans, and ſhowed greater judgement in putting them together. Centaurs could ſcarce be ſuppoſed to have exiſted, on account of the repetition of the ſame § parts; while the reality of a ſphynx, a human head on a brute body, might more eaſily obtain credit, and till the contrary was known, be thought to do no violence to the œconomy of nature. It was not in this or that thing particularly that the Egyptians ſurpaſſed the Græcians and Romans, in works of art and magnificence; but uniformly and generally, while their ſplendor laſted: the brightneſs, how-

§ Breaſt and belly.

ever, of his, as well as of future ages, knew its period: but ſurely we cannot have a better ſpecimen of its meridian, than from the clearneſs of its ſunſet. For how delicious muſt that caſk have been, whoſe dregs are ſo very ſweet!

A fawn pulling a thorn out of the foot of a ſatyr. An excellent comic group!

Titian. The ſeveral ſtages of human life.

Bernini. A ſtatue of Apollo and Daphne. Great pains, and little effect. In ancient works the contrary prevails, at leaſt to appearance. And here lies the great ſecret, or we have been in the wrong from the beginning of things till now. The laſt ornament of ſculpture is effect, which, like the luſtre of a diamond, or the poliſh of a pillar, ſhould appear as a part inſeparable from the whole, and tend to give the ſtatue

an

an air of inſtantaneous production, without betraying the trace of the inſtrument ||.

David (by Bernini) biting his lips on going to encounter Goliah. Here the artiſt is again injudicious; the method he has taken to expreſs the energy of David's action, is low and vulgar, and little ſuited to the character of a hero‡.

Auguſtus, with rays of the ſun.

A ſtatue of Genius. Neither male nor female. The antients repreſented abſolute beauty as independent of character: for when expreſſion gets the better of beauty, it is expreſſion that is

|| We find this doctrine inculcated in the dialogue de Corrup. Eloquentia; which, for its excellence, has been attributed to Quintilian, and to Tacitus. See Fitz-Oſborne's Letters. Oratio ſicut corpus hominis, ea demum pulchra eſt, in qua non eminent venæ, nec oſſa numerantur.

‡ Vid. Diſcourſe of Sir J. Reynolds, P. R. A. December 1771. p. 9.

beautiful, and not form or feature. This ſeems true in theory, and may ſucceed in ſculpture, as it does in the figure before us, but few will ſubſcribe to the truth of it in real life.

In going to this villa, beyond the Flaminian gate, you paſs the hanging wall, which has remained in that poſition ſince the time of Theodoric †, owing to a notion that this part of the wall was impregnable, becauſe of its being under the immediate protection of St. Peter, and St. Paul *; and therefore it would be totally uſeleſs to fortify it. Venuti ſuppoſes it to have been ſhaken by torrents from the Pincian hill §; others by an earthquake.

† The name it is known by is, Muro torto. It is reticulated, and ſuppoſed to be part of Aurelian's wall.

* Beliſarius would have repaired it, but was prevented.

§ Vid. Venuti, par. 2da. p. 48. Vid. Nardini, p. 31.

MADONNA

MADONNA DEL POPOLO.

In the Chigi chapel is a ſtatue of Jonah, from a moulding by Raphael ||. It has great merit ‡; tho' the idea of it be much borrowed from the Antinous.

There are ſome very elegant ornaments, of the architectural kind, by Sanſovino, at the eaſt end of this church, which ſhow the rapid progreſs of taſte at the revival of the arts.

In a chapel about half way up the church, on the right hand, is a curious inſcription, which ſeems to ſay, that a certain diſeaſe was known in Europe,

|| Bellori ſays, he chiſſelled it alſo himſelf. V. Pitture del Vaticano, p. 64.

‡ Perhaps to ſay only that it has great merit, is to ſpeak too coldly of the production of ſo great a genius. Many people conſider it as the greateſt effort of modern ſculpture, and few unprejudiced perſons would exchange it for the moſt eſteemed remains of antiquity.

before

before the diſcovery of † America, and conſequently not firſt introduced to us from that country, as has been generally ſuppoſed. The inſcription ſays,

MARIO. ANTONII. EQUITIS. ROMANI.
FILIO. EX. NOBILI. ALBERTORUM. FAMILIA.
CORPORE. ANIMOQUE. INSIGNI.
QUI. ANNUM. AGENS. XXX.
PESTE. INGUINARIA. INTERIIT.
AN. SALUTIS. CHRISTIANÆ.
MCCCC LXXXV. DIE. XXII. JULII.
HEREDES. B. M. P.

S. PIETRO IN VINCULIS.

S. Pietro in Vinculis is on one of the ſummits of the Eſquiline hill, built with the remains of part of Titus's baths,

† Columbus diſcovered Cuba and Hiſpaniola in 1493. The ſouthern continent was not diſcovered till four years afterwards, by Americus Veſpuſius, who deprived Columbus of the honour of giving name to the country.

and

and ſtanding on the ground of Mecænas's gardens.

Moſes at the tomb of Julius the ſecond, by M. Angelo. The ſtatue is a very fine one, and full of majeſty, tho' in many points extravagant. I could not, however, find in what it reſembled a goat, an idea Mr. Richardſon ſeems to be very fond of.

S. Peter in priſon, by Dominichino. A very learned diſagreeable picture. One figure is remarkably foreſhortened.

There are many landſcapes decaying on the walls (by Gaſpar Pouſſin, with figures by Nicholas) that are little obſerved, notwithſtanding they have great merit. They are painted in diſtemper, and relate to the life of the pretended founder, Eliſha. I ſhall juſt mention a ſtory that is introduced into one of them, that is not a little remarkable. The angel of juſtice is repreſented pointing at the Almighty delivering the faſces

faſces to the Roman emperor, with orders to revenge the death of Chriſt on the Jews. Our Saviour is ſitting under the Father, and Titus ſtanding at an altar. The legend ſays, that Titus conſulted the prophets whether he ſhould ſucceed in the ſiege of Jeruſalem.

THE BATHS OF TITUS.

WHAT now remains of the reſervoir of Titus's Baths, is a large room, divided into galleries, called le * Sette Sale, which communicate one with another, by apertures or doors, that run acroſs from one corner to another in a diagonal direction. Whence aroſe the fancy of this, or whether it had any meaning or no, is hard to pronounce. The architect might probably imagine, from an ignorance of the laws of fluids, that the obliquity of the ſtream would

* There are two covered with ruins.

diminiſh

diminiſh the lateral preſſure. Theſe galleries were about fifteen feet broad, and ten high, and of different lengths; the longeſt, however, not exceeding thirty-eight feet. The ſtream deſcended with a conſiderable ſlope when the reſervoir was to be filled, in order to break the violence of the fall. It contained a conſiderable body of water, and was built, in all likelihood, by Mecænas, and not by an emperor, who could have commanded a public reſervoir, as Caracalla and Diocletian afterwards did §. There is a difference in the materials of this building, and of Titus's baths; I mean in the preparation of them: the || bricks in Titus's Baths are all ground; but here not. There is enough ſtill remaining of theſe Baths to make them out, and diſcover the ground they ſtood upon; with this conſideration, that all

§ See Art. Porta Maggiore.

|| Vid. Wotton's Remarks on Architecture, p. 28.

the

the thermæ of ancient Rome were nearly on the ſame plan. The extent of theſe of Titus was about ſeven or eight hundred feet ſquare. They may be conſidered as univerſities, of which it was the faſhion for moſt emperors to found one, as our Kings and Eccleſiaſtics did colleges. In many of the royal thermæ there was a great profuſion of fine and magnificent furniture; they were decorated with the beſt paintings and ſtatues of the times, and made as rich as marble and precious ſtones could render them. They were alſo as commodious as they were vaſt, and fine; in the largeſt, three thouſand perſons might bathe at a time, as may be ſeen in the remains of what are called the lower galleries in the Baths we are now ſpeaking of, and more perfectly than any where elſe. To give an inſtance of the ſumptuous manner in which the apartments were fitted up; one room was

paved

paved with lapis lazuli; another had forty-five ſtatues in it; a third, twenty-three; a fourth, the Laocoon; a fifth, pictures, among which was the Meeting of Coriolanus and his mother: this piece has been copied by A. Caracci, and engraved by S. Bartoli.

SANTA BIBIANA.

A CHURCH of little note, made fine by a very good ſtatue of the ſainteſs (by Bernini) in ſpite of its affectation. The life of Bibiana is painted *in freſco*, by Pietro da Cortona. This was a painter who never roſe high, or ſunk very low, but preſerving an uniform tenor in his works, made the firſt attempts to ſpoil painting by mediocrity. Bernini did great violence to ſculpture by affectation, and Borromini ruined architecture by caprice. Three great men, with reſpect to their ſucceſſors, tho' but moderate in compariſon

compariſon of thoſe that went before them! Mediocrity, in poetry and ſculpture, is leſs tolerable than want of genius and imagination; in theſe it is neceſſary to be great, or not at all. Whereas in architecture, that is not ſo enormous in its demands, and contents itſelf with fewer natural advantages, good ſenſe will ſecure a man from falling into monſtrous tranſgreſſions. Sculpture and architecture, poetry and oratory, all admit of utility and ornament; but differ eſſentially in their application of them. In architecture whatever is meant for ornament muſt be uſeful, and in ſculpture every thing that is made for uſe muſt be ornamental; and thus with oratory, and poetry.

Under the altar is a bathing tub of oriental alabaſter, in which the body of Bibiana was depoſited.

THE TEMPLE OF MINERVA MEDICA.

THIS temple is, in all probability, a much finer ruin than it ever was a building, tho' far from being deficient in elegance of form, or magnificence of ornament. It is round, and in the inside a decagon, conſiſting of ten angular compartments, which meaſure, from one to the other, twenty two feet and a half, making, in the whole circumference, two hundred and twenty-five. There are nine niches for ſtatues in the angles, the door being in the tenth. The figures found in this temple have ſerved to inform us to whom it belonged. The famous ſtatue of Minerva, with the ſerpent at her feet, that is now in the Giuſtiniani gallery, was found here. In the pontificate of Giulius the third, many others of marble were diſcovered, with buſts of emperors in bronze. The

ſtatues

ſtatues that probably ſtood in the niches were much larger than life, as, for inſtance, a Pomona in black marble, &c. This is ſufficient to ſhow that the niches were not adorned with the nine Muſes, as has been ſuppoſed ‡. Beſides the ſtatues already mentioned, there was an Eſculapius, a Venus, an Adonis, two ſhe wolves, a faun, now in the Farneſe gallery, a Hercules, with an Antinous. The name of Pantheon has been given to this temple, on account of its form, as well as the variety of Gods it contained. The greateſt beauty of it is the ruined ſtate of its roof, which you would expect every moment to fall upon you.

Jam jam lapſura cadenti
Imminet aſſimilis †.

‡ Wright's Travels, p. 258.
† Virgil, Æn. 6. v. 603.

TOMB

TOMB OF THE ARUNTIAN FAMILY.

In this monument, to which you deſcend, are perfect remains of the * columbaria, or pigeon-holes for the aſhes of the liberti of Aruntius, who was elected conſul in Tiberius's time. His name and title is at the entrance of the columbaria erected for the convenience of his freed-men. The roof is adorned with beautiful ſtuccos.

PORTA MAGGIORE.

At the § Porta Maggiore is the monument of the || Claudian aqueduct,

* Bianchini Inſcrittioni Sepulchrali e Camere, fol.

§ See an acccount of the aqueducts that met here, and the diſtribution of their water, in Venuti, lib. 1. p. 121, 2, 3. Nardini, p. 508.

|| An inſcription on the Claudian aqueduct ſeems to ſay, that a ſtream had gone off from theſe parts to ſupply the Baths of Caracalla. The letters are TONIANA. See the article Titus's Baths.

diſpoſed in the form of a triumphal arch, upon which are three inſcriptions. The firſt, which I ſhall copy, gives an account of the great work of Claudius, that brought water to Rome from the ſeventy-ſecond mile ſtone, in two ſeparate canals, one above another. The ſecond and the third commemorate the reſtoration of this aqueduct by Veſpaſian and Titus.

TI. CLAUDIUS. DRUSI. F. CAISAR. AUGUSTUS. GERMANICUS. PONTIF. MAXIM. TRIBUNICIA. POTESTA. XII. COS. V. IMPERATOR. XXVII. PATER. PATRIÆ. AQUAS. CLAUDIAM. EX. FONTIBUS. QUI. VOCANTUR. CERULEUS. ET. CURTIUS. A. MILLIAR. XXXV. ITEM. ANIAENEM. NOVUM. A. MILLIARIO. LXXII. SUA. IMPENSA. IN. URBEM. PERDUCENDAS. CURAVIT.

S. LORENZO,

S. LORENZO, WITHOUT THE WALLS.

St. Laurence was built by Conſtantine, ſoon after the eſtabliſhment of Chriſtianity, and is a model of a primitive Chriſtian church. The deſks that are on each ſide were for the reading of the epiſtle and goſpel, and the middle was for the prieſt. This church is in poſſeſſion of a bas relief repreſenting the ceremony of marriage, on which the prieſteſs of Juno, or a Veſtal virgin, ſtands between the bride and bridegroom, and joins their hands together: on each ſide are the attendants, with ſacrifices of a ram for its fleece, and nut ſcattering, which was a cuſtom uſual at marriages, for the ſake of the good omen it portended, or any other reaſon of the multitude ‡ that has been

‡ Vid. Plin. lib. 15. c. 22. and the Commentators on Virgil, Ecl. 8. v. 30.

alledged. It is obſervable, that nuts made part of the ſacrifice of Priapus, as may be ſeen by inſpecting the ſarcophagus at the Farneſe palace. In the upper part of this monument is a repreſentation of the prime and decline of life, by a car drawn up hill by four horſes, and another on the deſcent with only two.

SANTA CROCE.

An antique ſtatue of Juno, with a new head, now called St. Helena. The baſon of holy water in this church has ſome fiſh carved in its bottom, as emblems of Chriſtianity, from the word ΙΧΘΥΣ, which is made up of the initials of the terms that characterize our Saviour, Ἰήσους Χριστὸς Θεοῦ Υἱος Σωτὴρ. Here is a plafond or cieling painted by Corrado, in which the ſerpentine line is ſo much ſought for, that it

it becomes the principal object, and produces the ſame effect in painting, that eggs and ſwords do in poetry. Near the convent of the church Santa Croce are the ruins of the Amphitheatre Caſtrenſe, with whoſe bricks the * religious houſe has been built. On the other ſide are the remains of a temple ſacred to Venus and Cupid, known from a ſtatue of that goddeſs found in the ruins.

* It was in this monaſtery that Montfaucon found the following Inſcription, which I cannot be induced to think he has explained in his very beſt manner. I quote his own Words. "In monaſterio ſequentem inſcriptionem erui non inelegantem. Diar. Ital. p. 111. 4to.

ANIA L. INGRATIUS.
HOMINE. NULLUM. EST.

Lege Annia Liberta." —— The poſition of the line, I imagine, in this inſcription, miſled Montfaucon, which denoting the abſence of a letter, is placed over the N inſtead of being put between the I and the A. The true reading, perhaps, is ANIMAL.

St. GREGORY.

The church of St. Gregory ſtands on the Cælian hill, and is remarkable for the comprehenſive view it takes in of almoſt all the principal ruins and antiquities, inſomuch as to be the firſt place to be viſited when you begin your tour, and the laſt to be ſeen when you have compleated it. St. Gregorio, or the church of that Saint has been built on the very foundations of a Patrician houſe, and retains the exact form of it. The principal picture is by Annibal Caracci, of St. Gregory praying, ſupported by two angels: this is eſteemed one of the capital performances of the maſter, in which he has greatly exerted himſelf. Perhaps it may be conſidered as no ſmall proof that the imitations of his ſcholars, Guido and Dominichino, are more diſcoverable in this

this piece than in any other. From whence it may be inferred, at leaſt, that they greatly approved it. Thus Annibal himſelf has ſhewn us which of the female heads of Raphael he choſe principally to adopt for his women in general, and his Magdalens in particular. After having viſited repeatedly the pictures of this maſter, we are prone to admire the ſober unaffected dignity of his female characters, and chiefly ſo when in ſorrow, and oppreſſion; but moſt of all when under the influence of religion. But let us mount one ſtep higher, and pay the ſame attention to Raphael that we have juſt beſtowed upon Caracci, and we ſhall ſoon be ſenſible to whom the praiſe of originality is due, and to whom the merit of imitation is to be aſcribed. To be particular: the woman that is ſitting in the fore-ground of the Incendio del Borgo, ſeems to have been the Bologneſe's

logneſe's favourite. He has ſo often introduced this head into his pictures, that it is no difficult matter to pronounce what he thought of it. But at the ſame time that I accuſe him of copying, I muſt acquit him of ſervility. He has imitated like a maſter, and made the original his own. The picture of St. Gregory, that I had nearly loſt ſight of in this excurſion, is painted on wood, and ſince it is ſo capital in its kind, perhaps fortunately; for wood, it appears, preſerves pictures much better than canvaſs or copper, and is liable to fewer accidents than ſtone. The air lodges its impurities in canvaſs, however it be primed, and contributes an additional cauſe, as it were, to the deſtruction of its colours. The verdigreaſe of copper corrodes every thing that is in contact with it. Stone is inconvenient, on account of its weight, and moreover liable to be broke.

In

In this church there is a cieling painted by Guido, the ſubject of which is a concert of angels with a Padre Eterno.

In a chapel of St. Andrew is the martyrdom of that ſaint, by Dominichino, and Guido; a trial picture. The one repreſents him ſcourged in the preſence of an emperor (Nero); the other, going to be crucified. The preference, we are told, was given to Guido, tho' if an individual might judge, not without ſome degree of prejudice. It may probably be ſaid, that the compoſition of Guido is leſs diſperſed than the other; but then it muſt be allowed that Dominichino's picture is greatly ſuperior in beauty of detail, and his moment infinitely better choſen, and more intereſting. In the one you have the actual ſufferings of the martyr; in the other, the preparations for them. In the firſt you have that beautiful image,

image, of which poets of all ages, in ſimilar circumſtances, have availed themſelves * : The affrighted child hiding its head in its mother's boſom. In the other you have a crowd of followers, almoſt all of the ſame ſort, without contraſt, and unconcerned, I may ſay, when compared with thoſe that were eye-witneſſes to the very act of torture.

The pictures are both *in freſco*, and in fine preſervation.

In this neighbourhood is the Nymphæa of Nero, and the Vivarium of Domitian. It is not ſo eaſy to ſay what was the uſe of this firſt place ‖; as to the ſecond, it was a receptacle of beaſts and birds of prey, which were deſigned for Amphitheatres, and combats with Gladiators.

* Vid. Æſchylus, ΕΠΤ. ΘΗΒ. v. 355. Vid. Virg. Æn. 7. v. 23. Apollon. Rhod. Arg. 4. Arioſ. c. 27. Goldſmith's Traveller.

‖ Vid. Nardini, p. 176, 7. Montfauc. Diar. 123.

At

At the dedication of the temple of Marcellus, that laſted nine days, there were ſeven hundred wild beaſts deſtroyed.

THE ROTONDO OF S. STEPHEN.

This church was formerly the Tholus of Claudius, or, as others ſay, rebuilt on the ſpot where that ſtood. Some have imagined it to be the ſame that might be ſeen from Domitian's Mica, an eating room of that emperor's.

"Mica vocor, quid ſim cernis? cænatio parva.
Ex me Cæſareum proſpicis ecce Tholum.
Frange toros: pete vina; roſas cape: tingere nardo:
Ipſe jubet mortis te meminiſſe Deus."§

But, from the turn of the epigram, the building, whoſe tholus or round top was viſible from the imperial palace,

§ Mar. lib. 2. 59.

muſt

muſt have been of the mauſolæum kind, ſince the poet ſeems to ſay that it ſerved for a *memento mori* in the midſt of gaiety. If St. Stephen's be the ſame that Martial alludes to, its preſent motley appearance, half modern, half ancient, muſt be attributed to the changes it went through in the lower ages, when ‡ Simplicius, and after him Pope Nicholas the fifth, undertook to reform it; or, according to others, erect it from the ground. In this church is kept a Pulvinar Deorum cum Scabello, a kind of chair with a footſtool, on which the Gods were ſuppoſed to ſit. It is of marble, and ornamented with relief.

VILLA MATTEI.

Many of the fine things that are talked of in the deſcription of Rome, and ſaid to be found in this villa, are

‡ In the fifth century.

now

now no more: they have changed, for the moſt part, maſters and ſituation; and are tranſported from villa to villa, and from palace to palace, according to the ebb or flow of the fortunes of their poſſeſſors. But the mother country has not always been able to retain them: France, England, and Spain have ſucceſſively drained the Campagna of its curioſities in ſculpture and painting, and ſtill continue to do it. The neceſſities of princes have been greatly inſtrumental in circulating the articles of this ſpecies of commerce. The traffick for ancient gems, precious ſtones, and fragments of all kinds, is always going on at Rome. The prince of the country generally has a taſte, or if not, endeavours to acquire one by collecting. But the moment for purchaſing, or the favourable time of the market, is during the carnaval, when the nobility, vying with one another in magnificence, exhauſt their ordinary

ordinary reſources, and reduce themſelves to the neceſſity of dragging from the inmoſt receſſes of their cabinets the favourite Gods of Rome and Athens.

" Hac arte Pallas et vagus Hercules
Eductus arces attulit Angliæ." †

There is a good ſmall ſtatue, in the Villa Mattei, of a man with his robe collected in his hand, and his cloak on his arm, ſomething like Cicero. The name on the pedeſtal has been eraſed, to make room for the preſent one; but this proves nothing, ſince the pedeſtal probably belonged to ſome other figure. In the garden is a Coloſſal head of Alexander, that meaſures, from the forehead to the chin, ſeven feet. It is of infinite beauty, and ſuperior to any thing of the kind in the whole circle of the city.

† Horatius.

THE ACADEMY OF ST. LUKE.

AT the Academy of St. Luke there are ſome pictures of conſiderable note.

A boy, by Guido (ſingle figure) of great beauty.

A ſtudy of mad cats heads, by Salvator Roſa, very fine.

Landſcapes, by Horizonte.

Academy figures (prizes) very good.

It is here they ſhow you Raphael's ſkull, as a *memento pingere:* it has not, however, made more proſelites, as far as I can obſerve, to fine painting, than a common ſkull does to death and mortality. Indeed the efforts of imitation and enthuſiaſm, how cloſely ſoevever conjoined, are as ineffectual to beget the firſt-rate productions of a great genius, as practice and exerciſe, in a common man, the ſtrength and muſcles of a Samſon.

BATHS

BATHS OF CARACALLA.

THESE Baths are ſituated on the Aventine hill; and tho' greatly ruined, ſtill convey the moſt ſtupendous inſtance of the grandeur of the Roman emperors: they are by much the largeſt and moſt ſpacious of any now extant, or, in all probability, that ever did exiſt. The plan and diſtribution of them was in great meaſure the exact reſemblance of thoſe of Titus, only on a larger ſcale. The length of the * foot-race was about fifteen hundred feet. There is ſtill ſo much remaining, that it would be no impoſſible thing to reſtore the whole to its original proportions. The walls are almoſt all ſtanding, and the ornaments with which they were incruſted, in marble compartments, is ſo far perfect as to indicate how the vacuities are to

* This was generally one ſide of the ſquare.

be

be filled up. In the great hall (which is the ſame kind of room that was ſpoken of in the article of Diocletian's Baths) is a piece of a column remaining in its proper place, againſt the wall: it happens to be convexly fluted, which kind of ornament is known to have been continued to the third of the height of the column §; hence the altitude is diſcoverable, and the entablature: if a column be loaded till it break, it will give way at the third of its height; it is therefore made as large at the third of its height as at its baſe, and begins to diminiſh at the former point. This appears to be an obvious reaſon why the fluting goes no higher. The manner of diſpoſing the various materials that conſtitute theſe, and many other ancient buildings, is worth attending to. The

§ Vid. Chambers's Dictionary, art. fluted or cabled column; and the writers on architecture.

greateſt care has been taken here, as in other places, to prevent their being top heavy; for which reaſon the foundations will be found to be generally of brick, the middle of ſtucco, and the upper parts of pumice-ſtone *, which, tho' exceedingly light, has the union and coaleſcence of a heavy body. The great room, that reſembles the one in Diocletian's Baths, and which ſerved for the performance of bodily exerciſes, in wet weather, has none of its pillars remaining; the only one we know of was in the poſſeſſion of a grand duke, and ſet up at Florence as an *ex voto* to the Virgin Mary, in order to prevail on her to remove his wife's barrenneſs. The wits of Florence were very ſevere and coarſe in their paſquinades, upon the occaſion, and ſhewed his highneſs, in very intelli-

* It looks as if they had brought this ſtone from Lipari, ſince there is none of it to be found nearer than this iſland.

gible

gible terms, that granite columns could contribute nothing to the "*Subſidium Aulæ*" in caſes of natural defect. I ſhall conclude this article with a liſt of ſome of the things now in being that were found in Caracalla's Baths.

The Glycon Hercules.

The Dirce, with Zethus, Amphion, and the Bull.

The Gladiators: with numbers of heads, buſts, bas reliefs, and ſmall ſtatues; beſides an infinite detail of cameos, intaglios, gems, *&c. &c.*

POPE's MUSEUM†.

An old man, with a fire pot, ſuch as is ſtill uſed in Rome by the common people.

Plato, in the character of Sardanapalus, or the effeminate Plato.

† This Muſeum has been lately collected from the ruins of others, and the treaſures of Adrian's Villa.

Meleager; capital ſtatue.

Homeric Jupiter; a head. Ditto Aerial and Aquatic.

A fine head of a young man; the ſame as the Borgheſe Gladiator.

A ſinging woman, with her maſk.

A rural ſacrifice, a ram and cheeſe.

Sarcophagus of an atheiſt. Giants ending in ſerpents. Porrectis ad cælum bracchiis.

Genius; beautiful; without character.

Peacocks, oſtriches, and dramatic maſks.

Two Cupids burning a butterfly; or the body wearing out the ſoul.

Laocoon. The arm well reſtored, by Bernini, in ſtucco. M. Angelo objected to the reſtoring it in marble. It is, perhaps, the beſt thing Bernini ever did.

The Apollo. Perfection in ſculpture. This ſtatue poſſeſſes all the beauty and dignity the human form is capable of receiving.

PALAZZO

PALAZZO BORGHESE.

The rooms of this palace are newly fitted up, but very ill contrived to ſhow pictures.

Ghirlandaio, and Per. Tibaldi. The ſingle figures of theſe maſters are fine, but the pictures totally void of compoſition.

A holy family, by Andrea del Sarto; eſteemed his beſt picture. In maſſes; no lines viſible.

Diana and her nymphs ſhooting (from Virgil's fifth book). By Dominichino. This is an unpleaſing picture, though it would be hard to find fault with it ‡. The firſt nymph's arrow is through the wood or poſt. The ſecond has broken the ſtring. The third has ſhot the bird as it was flying off.

The Schoolmaſter, ſaid to be by Titian, tho' more probably by Morone of

‡ Vid. Æn. 5. v. 500.

Breſcia, to whom, it ſeems, Titian uſed to ſend his cuſtomers, when he had his hands full of work, ſaying that Morone could paint them as well as himſelf.

St. Jerom, by Guido. Shades here very black; the effect of the torch light of the Bologneſe ſchool.

Sebaſtian del Piombo, in the manner of Titian (by himſelf); and the cardinal who is preſenting him with his office, in the manner of Raphael. Both very fine.

Narciſſus in a grotto, looking at his own reflection.

Dead Chriſt, by Raphael, in his firſt manner.

St. Cecilia, by Dominichino. Very ſenſual.

St. John, after Raphael; like the other two at Florence and Bologna, on wood. Raphael painted his, according to Vaſari, on canvas, which is in the grand duke's poſſeſſion.

Titian;

Titian; engraved by Strange. The ſubject is Venus attired by the Graces. The Venus is more like the portrait of an individual, than a picture of abſolute beauty. There is very little ſhade in this picture, except in the back ground. The harmony of the fleſh colour is preſerved, by being gently continued in the drapery.

A ſketch of the Transfiguration.

The Madonna bruiſing the ſerpent, and a little Chriſt putting his foot upon it, and drawing it back again. A well drawn and well coloured picture, tho' the ſubject is ridiculouſly treated. This was not unuſual with M. Angelo Caravaggio, when he attempted ſubjects out of common life. Witneſs his Apollo flaying Marſyas; and his Angel fiddling to the aſs.

Leonardo da Vinci. Our Saviour among the doctors. One of the capital pictures of this maſter.

Dead Chriſt, by A. Carracci, in water colours; very good.

Luther, by Holbein, wonderfully true.

Two fine buſts of Antoninus Pius, and Adrian.

A room above ſtairs, painted by Vernet.

At the top of the houſe, a garden.

PALAZZO BARBERINI.

The Barberini palace, as far as Bernini carried it, is in a very good ſtile of architecture; but what was added afterwards by Borromini, during his maſter's abſence in France, is really bad. The great depth and receſs of the upper windows, has a tendency to make the Corinthian heavier than the Doric. I remember to have ſeen ſomething of this kind in the Stadt Houſe at Amſterdam, where the artiſt had made the lighter order the heavier; but then he had the merit of doing it effectually, ſince he placed

placed the Corinthian on the Compoſite. This, however, may be excuſable in a commercial country, where they pretend to cultivate no arts, but advantageous ones.

In the firſt room is a ſarcophagus, on which is Apollo and Minerva appearing to the nine Muſes, who have feathers in their § caps. The Apollo, or principal figure on a ſarcophagus, was generally left unfiniſhed, and frequently only blocked out when the reſt of the figures were compleated. In theſe circumſtances they belonged to the makers, and were ready to ſerve for any funeral. When the ſarcophagus was ordered, the figure that remained to be finiſhed was made like the deceaſed.

§ The Muſes were probably indebted to the Sirens for their feathers. See the hiſtory of the latter in Bryant's Mythology.

Porphyry obſerves, in his Treatiſe on Abſtinence, Τὰς Μέσας ἐπλέξωσαν καὶ τὰς Σειρῆνας; which, I apprehend, ſhould be inverted, *i. e.* Τὰς Σι καὶ T. M.

A picture,

A picture by Stella, who ſtudied at Rome with N. Pouſſin. The drawings of this maſter are ſometimes miſtaken for thoſe of Nic. Pouſſin, and are put off accordingly upon young collectors for the real productions of the French Raphael.

A good piece, by Andrea Sacchi, not much noticed. Noah and Cham.

Diana aſleep, by Bernini. The ſtatue is ſo placed as to make the attitude appear ſtudied.

Apollo flaying Marſyas, by M. A. Caravaggio. The mechanical part of this picture is finely done: it is well drawn, well coloured, well compoſed, but wants common ſenſe. The hands of the Apollo are of a different colour from the arms, and appear ſun-burnt, owing to a too faithful copy of the perſon that ſtood for the Apollo. The painter had not reflection enough to make allowance for the difference of

ſhade

ſhade in the hands, that had been always expoſed, and the arms, that had been covered, but copied the naked figure moſt ſervilely, as it ſtood before him.

The drunken Fawn, aſleep. Antique ſtatue. I ſay *the* becauſe it is the beſt ſtatue of the kind extant. It is all you can ſay of expreſſion in marble. To deſcribe it would be impoſſible. It is ſoft where it ſhould be ſoft, and hard where it ſhould be hard, and very drunk.

Eſther and Ahaſuerus; engraved by Strange.

Angels, by Parmigiano. Gracious and incorrect.

A head, by Raphael, of a young man.

A fine picture, by Claude Lorraine.

The great hall of this palace is ornamented with an allegorical painting of the triumph of Glory, the four Cardinal Virtues, &c. by Pietro da Cortona, and is the beſt painted cieling in Rome.

The

The excellence of it conſiſts in the great harmony of the compoſition. Indeed it may be conſidered as a ſingle picture of a hundred and twenty three feet long, by about ſeventy five broad.

The death of Germanicus, by N. Pouſſin. Retouched, and hurt.

St. Corſini, by Guido, moſt harmoniouſly coloured, and ſingularly fine.‡

Oppoſite is the famous Magdalene of Guido, for which twelve hundred guineas were refuſed, about ſix or ſeven years ago. The light falling in great abundance on the head of this figure, makes the head appear ſquat, or flattens it too much.

On each ſide are the four Evangeliſts, by Guerchin. St. Matthew and St. John are very fine, eſpecially the St. Matthew. In the St. John, colour has the effect of lines, and cauſes expreſſion, ſomething

‡ There is a copy of this picture, in Moſaick, in the Corſini chapel at the Lateran.

like

like that in the || queen at the Luxembourgh gallery, where the joy ſhe feels on being ſhown her new-born ſon is expreſſed by a ſudden glow of colour in the face, at the ſame time that ſhe ſeems otherwiſe to be in great pain.

Modeſty and Vanity, heads, by Leonardo da Vinci; of great beauty. Moderately engraved by Volpati.

Raphael's miſtreſs, by himſelf; with the copy, by Julio Romano. Engraved by Cunego.

St. Jerom, reading. (Spagnolet.) Very capital.

VILLA LUDOVISI.

In the gardens is a Coloſſal head of Juno, three feet and a half long; Græcian ſculpture.

Pyrrhus of Epirus, a bas relief, in the apartments.

|| Mary de Medicis.

Mars

Mars repoſing. An elegant ſtatue. There are two of theſe ſtatues; in one the body is excellent, in the other the head is of very ſuperior workmanſhip.

Papirius and Papiria. Great ſimplicity and great effect.

Pætus and Arria. Much leſs in proportion. The falling figure is finely collected. Pætus can ſcarce be ſuppoſed to have raiſed his hand ſo high as to ſtab himſelf in the manner he does. Perhaps quiet paſſions, after all, are the beſt ſubjects for the arts to work upon; where the attention is ſuffered to dwell upon the repreſentation, without being hurried through it by the violence of the action, or prejudiced againſt it by the horror and deformity of the object.

A fine cieling, by Guerchin, in a ſummer houſe. Aurora in her car, drawn by two horſes. The Hours are putting out the ſtars rather too mechanically

nically with their hands. The bat and the owl are retiring to their holes, and Night, in the figure of a woman, is ſleeping over her book, with a lighted lamp by her ſide. Upon the whole it does not pleaſe ſo much as Guido's, tho' it be in parts far ſuperior. The horſes are very ſpirited, and the perſonification of Night is very happy. The wall of the city forms the boundary of theſe gardens, with its ſquare towers and gallery.

A ſatyr, by M. Angelo. A wonderful performance. Luſt in caricature.

THE TOMB OF CAIUS CESTIUS.

The tomb of Caius Ceſtius is one of the beautiful and perfect remains of antiquity: the ſituation of it is at the Porta Tergemina, in the road to Oſtia. It is alſo one of the buildings that Aurelian, in his enlargement and reforma-

tion

tion of the walls of Rome, took the advantage of making a boundary, and at preſent ſtands half within and half without the wall of the city. The height of this monument is one hundred and ten feet. It is incruſted with white marble, on which is an inſcription, that ſays it was erected in memory of C. Ceſtius, Septem vir Epulonum, or provider of the feaſts of the Gods. From another inſcription, in a ſmaller character, it appears to have been finiſhed, by order of the will, in three hundred and thirty days after the death of the teſtator; and probably coſt about twelve thouſand pounds of our money. So much, it ſeems, a prieſt could afford to lay out on his tomb in thoſe days. The room within is about twenty feet long, fourteen broad, and thirteen high. It was formerly adorned with paintings, that are now ſcarce diſtinguiſhable. Engravings of them, however, may be ſeen in a diſſertation

diſſertation on the ſubject, by Falconieri, at the end of Nardini's Roma Antica.

S. PAOLO, WITHOUT THE WALLS.

St. Paul's is the largeſt church, after St. Peter's, in or near Rome. It was probably built between the time of Conſtantine and Theodoſius, though generally attributed to the former; but I cannot be induced to believe that That Prince would have defaced the mole of Adrian, for the ſake of ornamenting a Chriſtian church. Be that as it will, it cannot be important any way. The church or baſilica has a hundred and thirty ſix pillars, forty of which are fluted, and are ſaid to have been brought from the tomb of the above mentioned Emperor. The diameter of the two largeſt, that came from a temple of Mars, are ſeven feet and a half each, not indeed quite ſo conſiderable as thoſe

of the columns of the portico at St. Peter's, which meaſure nine, but abundantly ſuperior in point of materials; for unfortunately the latter are not of marble. In a cloiſter belonging to the church is an inſcription, taken from the houſe of the freedman whither Nero had fled before his death:

'Hoc ſpecus excepit, poſt aurea tecta, Neronem.'

And a bas relief from which Guido borrowed the idea of his Aurora. This, I believe, I have already ſaid is in the cloiſter of St. John Lateran, though now it is found to be a miſtake. I muſt not paſs over in ſilence the roof of the baſilica of St. Paul's, ſince the contrivance of it is curious, and worth attending to. The gates were orignally of braſs plated with ſilver, which is now entirely eat through, and nothing but the braſs remains.

MONTE

MONTE TESTACEO.

A HILL of broken pots, and other rubbiſh, collected gradually from the times of the republick. No great curioſity indeed, but that it is almoſt all of fragments of baked earth, which it is well known the Romans uſed for holding water, wine, oil, aſhes of the dead, and various other purpoſes. This hill is near three quarters of a mile in circuit, and more than a hundred feet high.

ISOLA TIBERINA.

This iſland has been ſaid to have owed its origin to the corn of Tarquinius, that the people threw into the river after the expulſion of that monarch *. Here was the temple of Æſ-

* Vid Liv. lib. 2.

culapius, and an hoſpital, to which it was a cuſtom to ſend ſick ſlaves to languiſh in an open portico, under pretence of a miraculous cure. Claudius §, in order to prevent this abuſe of lives, ordered all that ſhould be cured in the temple of Æſculapius to be from that moment declared free; after which, few maſters ventured to ſend their ſlaves thither. This iſland lies between the two bridges, the Ceſtian and Fabrician. On or near the ſpot where the temple of Æſculapius formerly ſtood is an inſcription, which for the ſingularity of the miſtake it has occaſioned, deſerves to be tranſcribed:

SEMONI SANGO DEO FIDIO SACRUM.

§ Vid. Suetonium in Claudio. "Cum quidam ægra & affecta mancipia in inſulam Æſculapii tædio medendi exponerent, omnes qui exponerentur liberos eſſe ſanxit, necredire in ditionem Domini, ſi convaluiſſent: quod ſi quis necare quem mallet quam exponere, cædis crimine teneri."

This

This Euſebius, in his ‡ eccleſiaſtical hiſtory, thought was SIMONI *i. e.* MAGO; and Juſtin Martyr, in his || Apology, is very angry about it. Whereas the inſcription was not to Simon Magus, but to one of the Dii Semones, called Sango and Fidio; *i. e.* to one of the Dii Indigetes of the Sabines, perhaps to Hercules, who has the titles of Sancus and Fidius. This is ſuppoſed to be the inſcription that the father means; if there ſhould be ſtill another, that we do not know of, there is no reaſon why † Juſtin ſhould be accuſed of a falſe reading.

‡ L. 2. c. 12.

|| Apolog. 1. p. 38. 11.

† Vid. Daillé de uſu Patrum. Vid. Niceph. hiſtor. eccleſ. lib. 2. c. 14. p. 154.

Cola di Rienzo o Casa di Crescenzio Nicolo di Lorenzo.

The remains of this man's houſe, who ſuperintended Rome in the abſence of the Popes at Avignon, exhibit the firſt dawnings of architecture, in the fourteenth century. *

FORTUNA VIRILIS.

The temple of Fortuna Virilis, in which Maſſes are ſaid in Coptick, is called S. Maria Ægyptiaca. It is of the times of the republick, and famous for the duration of its ſtucco §. It was ſurrounded on all its four ſides by porticos, of which ſpecies of building Vitruvius ſpeaks in his third book ‡.

* It is made up of patches of antiquity, which gave the firſt ideas of improvement by imitation.

§ The columns in front, and of one ſide, are gone to ruin.

‡ Dell's Arch. lib. 3.

Dionyſius

Dionyſius Halicarnaſſenſis ſays, that Servius Tullus founded a temple to Fortuna Virilis on the banks of the Tiber. The ſtucco on the cornice is very perfect, and well preſerved.

VESTA.

THE temple of Veſta is ſuppoſed to be the ſame that Horace alludes to in his ſecond ode. It is a rotondo, and has twenty pillars fluted, of Parian marble. When it was converted into a church, the inter-columniations were filled up with wall. The abacus of the column of this temple ends in a ſharp point †.

PALAZZO CHIGI.

One of Salvator Roſa's beſt landſcapes is in this palace. The ſubject is not remembered.

† See the temple of the winds in Stuart.

BOLOGNETTI.

BOLOGNETTI.

Birds and hunting, by Roſa di Tivoli.

Portrait of the Surgeon of Bologna, by Annibal Caracci. Incomparable.

Charity, by Albani.

Crucifix, by Algardi, of bronze. Very famous.

S. PIETRO in Monte Citorio.

On the ſpot where St. Peter is ſuppoſed to have been crucified, is a ſmall Rotondo, by Bramante, which, for elegance and ſimplicity, is equal to any thing we know of antiquity. It is Doric, and affords a moſt beautiful ſpecimen of a colonnade and entablature of that order ||. In the church of St. Peter is the famous Transfiguration of our Lord, by Raphael, in which is introduced the

|| Vid. Palladio.

ſtory

ſtory of the poſſeſſed boy, whom the diſciples could not cure. Theſe actions are ſo diſtinct, and different, that they by no means ought to have been placed in the ſame picture, much leſs be conſidered the one as part of the other, or at all cloſely connected together; ſince, in all probability, they did not even happen at the ſame time *. The picture was ordered by Julius Cardinal de Medicis, and there is great reaſon to think, confined to the manner in which it is treated §. I imagine St. Lorenzo and his companion, who are foiſted in without the leaſt meaning or propriety, exhibit ſufficient proofs of this; for it appears very incredible, that Raphael ſhould make two common *poſt facto* ſaints eye-witneſſes of the transfigura-

* Luc. c. 9. v. 37.

§ This, perhaps, may be conſidered as ſome excuſe for its notorious offence againſt the rules of perſpective.

tion,

tion, from which the Apoſtles themſelves were excluded, unleſs he had been fully perſuaded, that the Cardinal was of opinion the ceremony could not poſſibly be carried on without them. Let us then take the thing as it is, and ſee what can be ſaid of it. It is the moſt perfect picture exiſting; that is, it has more parts of painting in perfection than any other whatſoever. Others may be found in which the drawing is ſuperior, others in which the colouring is more highly finiſhed, others that are better compoſed, but for all in all, there will not be one that goes beyond it.

VILLA PAMPHILI.

A STATUE of Clodius, in a woman's dreſs, in the ceremonies of the Bona Dea.

Portrait of Santorius ‖, phyſician to

‖ Profeſſor of Phyſick at Padua, in the beginning of the ſeventeenth century. Vid. Spect. No. 25.

the

the Pope, who uſed to weigh himſelf, for thirty years together, before and after every meal.

Some good ſtuccos, by Algardi.

APPIAN WAY.

On the Appian Way there was an infinite number of tombs, and monuments of the firſt families in Rome. No road was ſo much frequented, and none ſo deſirable for burial. The greateſt part of the ornaments and marble incruſtations of theſe monuments were pillaged in the lower ages, and carried off as ready prepared materials for preſent neceſſities. We need not go far to detect the theft; the gate of St. Sebaſtian is enriched with the ſpoils of ancient ſepulchres. This was an arch of Druſus, that Aurelian, we are told, comprehended in his new walls, and which was in the Appian Way,

Way, near the temple of Mars, without the walls ‡. It has a triangular pediment upon it, which is unuſual.

In the church of St. Sebaſtian is a good ſtatue of that ſaint, by Bernini. Objections have been made to the poſition of the right hand upon the breaſt, though I don't know if there be any thing wrong in it.

CATACOMBS.

THE Catacombs that run underground in theſe parts have been dug out for the purpoſe of getting Pozzolane earth, and other materials for building. The ſtreets and paſſages are extended in a variety of branches in all directions, ſo that the ſums of all the galleries would amount to a conſiderable number of miles. When the uſe

‡ Suet. in Claud. c. 1.

they

they were at firſt employed in exiſted no longer, they became places of refuge to perſecutedChriſtians, and burying grounds for ſlaves. Relics are ſtill found in theſe ſubterraneous caverns in great abundance, which are carefully collected by the apoſtolical chamber, in order to be given to ambaſſadors on their departure from Rome. They are accordingly put into caſes of cedar, and covered with cloth of gold, when occaſion ſhall require them to be made preſents of. This ſerves inſtead of things of value, as diamonds, gold, &c. on pretence that it is more in character. "Gold and ſilver have I none, but ſuch as I have I give unto thee." Wherefore every thing taken out of the catacombs becomes immediately *papalis juris*, and has a *pro Padre* affixed to it, in whoſe hands ſoever it may be diſcovered.

THE TOMB OF CÆCILIA METELLA.

The tomb of Cæcilia Metella, the wife of the rich Craſſus, is at ſome little diſtance from St. Sebaſtian's gate. It is a round building, on a ſquare ſubbaſement, remarkably entire, of Tiburtine ſtone, ſo well joined, and ſo highly poliſhed, that the nail might paſs over it without perceiving the diviſion. This monument has no other ornament but that of Metopes, or bulls fronts, and wreaths around the corniſh, if you except the general appearance of the building, beyond meaſure elegant in the high poliſh of its ſtone, and the nice union of its parts, which are put together without cement. It is inſcribed

CAECILIAE.
Q. CRETICI. F ME
TELLAE.
CRASSI.

There

There is nothing at preſent to be ſeen on the inſide but the vault, which terminates in the form of a cupola. The Farneſe family have removed the ſarcophagus, that now ſtands in the court of that palace. The battlements were added to it in the troubleſome times of the lower ages, for the defence of the Gaetane family, as appeared from the arms that were found on the gates of ſome additional buildings near the monument.

TEMPLE OF MARS.

THE Temple of Mars was alſo on the Appian road, near the Porta Capena. It was a rotondo, as may be collected from the ſhape of the vault beneath, and the immenſe pier in the middle of it. Very little of the ſuperſtructure is now remaining, though ſufficient to collect what is here aſſerted. The ſenate ſometimes aſſembled in the ſuburbs to determine

determine about triumphs, and not far from the temple of Mars, where the victors waited the deciſion of that auguſt body. Utrum urbem triumphantes introirent *. The meeting of the ſenate, on theſe occaſions, was either in the temple of Bellona, in the Circus Flaminius, near the temple of Mars, or in that of Apollo §.

CIRCUS OF CARACALLA.

THE Circus of Caracalla was ſituated between St. Sebaſtian's gate and the Capo di Bove, or the tomb of Cæcilia Metella. It was one thouſand ſix hundred and fifty feet in length, and three hundred and fifty in breadth. A wall divided it in the middle, called the

* C. 15. l. 5. de beneficiis. "Qui ne triumphaturi introire urbem injuſſu ſenatus deberetis, quibus exercitus victores reducentibus Curia extra muros præberetur."

§ Vid. Middleton, p. 265. vol. 4.

ſpina.

ſpina. The firſt Meta was three hundred yards from the Carceres, and the ſecond at the end of the courſe. The triumphal gate, at which the victors went out, fronted the ſtarting place, and the Portæ at which the candidates entered, were to the right and left of it. The line of the Carceres was not a ſtrait one, but a ſegment of a circle, the center of which was that particular point oppoſite the Meta Prima, that gave the man who firſt gained it a conſiderable advantage in turning at the end. By means of this contrivance, the racers, before the ſignal given, ſtood in the Radii, and all ſtarted fair. On the other hand, had the line they ſtarted from been a ſtrait one, the man that ſtood oppoſite the point above-mentioned, *cæteris paribus*, would always win. The Meta was round, half underground, and half above; the part beneath ſerved for a temple to Conſus, who firſt prompted Romulus, at the

games of Neptune, to conceal his intention of the rape of the Sabines.

EGERIA.

THE fountain of the nymph Egeria has no very remarkable appearance at preſent more than formerly. The people of Rome ſtill continue their annual cuſtom of viſiting it in troops, on the firſt of May.

THE TEMPLE OF THE MUSES.

THIS temple is mentioned by Juvenal‖ as Muſarum Templum, and has no connection with Bacchus ‡.

THE TEMPLE OF RIDICULE.

THIS building is ſaid to have been erected in commemoration of Hannibal's

‖ Sat. 2.
‡ Vid. Piraneſi.

ridiculous

ridiculous attempt to advance to the gates of Rome†.

PANTHEON.

The Pantheon is the moſt entire of all the remains of antiquity in Rome, and at the ſame time the moſt noble. It was built by Agrippa*, who alſo added the veſtibule or portico, conſiſting of ſixteen granite pillars, four deep on each ſide of the entrance to the temple. The proportions of theſe columns are not all exactly alike, which is ſomething very ſingular. The diameters of ſome of them are four feet ſix inches, of others only four feet two. But this muſt be attributed to the fault of the execution, and not of the deſign. There is no mention of the Pantheon before the time of Agrippa, which would ſcarce

† Liv. l. 26.
* Plin. lib. 36. c. 15.

have been the caſe had it exiſted in the days of the republick. The inſcription in the front ſays

M. AGRIPPA. L. F COS.
TERTIUM. FECIT.

which ſeems to put it out of all doubt that he was the author of the whole. For if the rotonda had exiſted before the portico, there ought to have been ſome dedication or inſcription belonging to it, which in all probability would not have been removed on the mere addition of the veſtibule. In the front of the pediment are ſeen the holes of the cramps that faſtened what, from remains found near the Pantheon, is ſuppoſed to have been a car in which Agrippa was drawn by brazen horſes. The gate of the temple was carried away by Genſeric, king of the Vandals, in the room of which is placed the preſent one, that is not fitted to the aperture, and formerly

formerly belonged to ſome other temple. The form of the Pantheon is round, and its proportions are Doric §. Vitruvius combats the opinion of the ancient architects, That the temples of the Gods ought not to be built after the Doric faſhion, with an equality of height and breadth. Now this is the caſe of the Rotonda, from which an obvious inference may be drawn. The inſide of the roof of the Pantheon, according to || ſome, was covered with plates of ſilver, and the outſide with braſs by Adrian, in conſequence of that on the outſide being melted by lightning. According to others ‡, it was wholly, both within and without, plated with ſilver, till it was deſtroyed by fire in the reigns of Trajan and Commodus, and carried away by Conſtantius, nephew of Hera-

§ Lib. 4. c. 3.

|| Vid. Il Pancirolo.

‡ Pomponio Leti & Proſpero Pariſio.

clius, in the year ſix hundred and thirty ſix; in which laſt ſtate it remained till the reign of Phocas, of whom Boniface the fourth obtained leave to conſecrate it.

The braſs of the temple has been partly carried off by the Goths, and partly by Urban the eighth †, who employed it in St. Peter's. The ornaments of this church were formerly very beautiful; the fixtures that remain are ſtill exceedingly magnificent. The circle is diſpoſed alternately with receſſes, and alternately filled up with altars: before the niches are pillars of African marble, granite, &c. over the altars are pediments. This diſtribution is very judicious and pleaſing, and combines the effect both of ſtrength and elegance. There are four pillars, two of porphyry, and two of granite, that ſeem to have

† This was imputed to him for barbariſm at the time; and it was ſaid, in alluſion to his family, "Barberini faciunt barbara."

been

been ſubſtituted in later times, and perhaps in the room of the Caryatides, mentioned by Pliny *, and ſaid to have had a place in the Pantheon. The pavement is very entire in every part, except under the aperture of the cupola, where the conſtant deſcent of the rain has ſomewhat damaged it. The deſign and the materials vie with each other for beauty, and it is not eaſy to ſay which pleaſes the eye moſt, the arrangement of the materials, or the materials themſelves. The marbles are diſpoſed in compartments, ſquare and circular, with ſquare bands of a different colour, as well for the ſquare as for the circular. For inſtance, porphyry is inſcribed in pavonazzino, and granite is bounded by giall-antique.

* Vid. c. 5. lib. 36. c. 3. l. 34.

COLONNA PALACE.

THERE are more capital pictures at the Colonna palace, than any other that is viſited by ſtrangers. The gallery in this houſe is a finely proportioned room, profuſely decorated, and with great taſte adorned with marbles, pictures, and ſtatues, the uſual furniture of Roman palaces. The dimenſions of the gallery are a hundred and thirty nine feet in length, thirty four in breadth, and ſeventy in height. The fine pictures are as follow:

The prodigal ſon.——Entombing, or laying our Saviour in the ſepulchre.——Pietà, or dead Magdalen. All capital. Guerchin.

Holy family, by Parmigiano. Great.

Plague, by Pouſſin. A well drawn picture, and much known.

Regulus, by Salvator Roſa. A good picture, tho' the moment ſeems to be unfortunately

unfortunately choſen: for the hero is already in the veſſel, and his head only appears, without any expreſſion of paſſion. The people are repreſented as preparing to roll the tub away. Had Regulus been painted at the moment before he went into the veſſel, there might have been room for a diſplay of that characteriſtical firmneſs which ſo much diſtinguiſhed the Roman hero. At preſent the ſtory is told, it is true; but in ſuch a manner, that it will ſerve for any other man, who by chance may have undergone the ſame cataſtrophe.

Three pictures by Guido, in his three different manners. The firſt, dark and hiſtorical; the ſecond, delicate and ſoft, in which he painted his Madonnas; the third, waſhy and grueliſh, which he adopted for expedition ſake, at the time that he was preſſed for the payment of his gaming debts: under theſe circumſtances his execution was very rapid:

He

He would compleat a Magdalen in nine hours, taking three for the dead colouring, and ſix for the finiſhing. He had great prices for his pictures, and not leſs than ſeventy five pounds ſterling for a ſingle figure.

A large landſcape, by Pouſſin (Nicholas) in which the breakings of the ground, the diſtances, and hollows, are wonderfully delineated. The diſtances in this picture recede ſo well from the eye, the grounds are ſo well broken, and the trees ſo well placed and proportioned to the diſtance, that the valley is in a manner painted even to deception.

Here is a cabinet ſtudded with precious ſtones, that formerly belonged to Charles the firſt, and was ſold by Cromwell to Cardinal Mazarin, and given to his niece, who married into the Colonna family.

Venus and Adonis, by Titian. Very fine; delicate feet, and fine hands.

Ganimede

Ganimede and Eagle, by ditto. Ingraved by Cunego.

Above ſtairs is a ſketch of Titian's beſt hiſtorical picture, the martyrdom of St. Peter. This little piece has one advantage above the large one at Venice, that of not being blackened by time, otherwiſe but a poor ſubſtitute for the great picture. I may, perhaps, ſay ſomething of that hereafter.

A picture of S. Lucia, by Palma Vecchio, in which the neck is wonderfully painted, and the ſhade remarkably clear.

In the garden are the remains of the ſteps that led up, many in number, from the Campus Martius to the Quirinal hill, and the temple of the Sun, built by Aurelian *. after his return from Palmyra. There are ſtill remains of a Corinthian column, ſeven feet in diameter, which will make the pillar

* Vid. Aurel. Vitam in Vopiſco.

ſeventy

ſeventy feet high, or more. Theſe are the moſt extraordinary dimenſions we have any ſpecimens of in antiquity. The pillars of the portico at St. Peter's, as was mentioned before, are nine feet in diameter. The antient pieces found on the Quirinal are of Parian marble, and of exquiſite workmanſhip.

PALAZZO RONDONINI.

The Palazzo Rondonini, in the Corſo, is not much viſited, tho' in poſſeſſion of many fine pieces of antiquity.

A Meduſa's head.

Ditto of a warrior, much in the ſtyle of that of Mars in the Ludoviſi villa.

A Bacchante, well reſtored by Fiamingo.

Four heads, *in freſco*, by Corregio, brought from Parma, wall and all. Theſe are much in the manner of thoſe in the Great Cupola, and muſt be conſidered as great curioſities.

POPE's

POPE's PALACE AT MONTE CAVALLO.

This is the palace before which the famous horſes, that bear the names of Phidias and Praxiteles, are placed. Pictures are

The martyrdom of Eraſmus, by Pouſſin, very badly coloured, tho' great in compoſition and deſign.

The earth of the theatre turned into blood, by St. Gregory. Andrea Sacchi. Finely coloured picture.

A chapel painted by Guido.

In the Pope's apartments are many curious pieces, that cannot always be ſeen, but juſt when you are preſented, which affords no time for examining.

S. Petronilla, by Guerchin, ingraved by Frey, in Moſaick at St. Peter's. The ſhades of this remarkable picture are uncommonly black.

GIUSTINIANI

GIUSTINIANI PALACE.

There were once, if you believe accounts, many capital ſtatues in the Giuſtiniani palace. At preſent, very few indeed.

A Minerva armed. A ſleeping Cupid.

ALBANI PALACE.

At the Albani is a coloured ſketch of the Transfiguration.

A fine old head, by Guido.

A large picture, by Baroccio, in which our Saviour is preſenting his foot to be kiſſed by the Magdalen, and other women.

An Ecce Homo, by Leonardo da Vinci.

A very good Giorgione.

A very fine Vanderſwerf. Chriſt taken from the croſs.

A head of Chriſt, by Ludovico Caracci, as he dreamt he ſaw it.

ADDITIONAL

ADDITIONAL REMARKS.

Page 1. ROME.

ROME has been deſcribed by the ancient poets as the beauty and miſtreſs of the world, as the goddeſs of cities, as of immenſe extent, and eternal duration. Nor does this panegyric ſeem, even in our eyes, too florid, or too highly coloured, if we conſider the grandeur and magnificence of a place whoſe foundations ſtill appear as it were indeſtructible.

The aſtoniſhment of the old men in Pliny, ſeventeen centuries ago, at the "vaſtum aggeris ſpatium, inſanaſque

Capitolii ſubſtructiones," raiſed by the Tarquins, and ſtill ſubſiſting in our own times, conveys a ſublime idea of the perpetual exiſtence of the Roman antiquities. This famous agger or rampart, built by Servius, or, as ſome ſay, by Tarquin the Proud, extended from the Colline gate to the Eſquiline, ſeven furlongs long, and fifty feet broad, and ſerved to incloſe Rome on the eaſtern ſide, where it was naked and defenceleſs, and moſt expoſed to the incurſions of the enemy. Its veſtiges are ſtill to be traced in the gardens of the Carthuſian fathers, and the Villa Peretta. The foundations of the Capitol alſo, conſiſting of immenſe ſquare ſtones, are viſible in a court belonging to Santa Maria della conſolatione. They were laid in the year of Rome 366. "Capitolium ſaxo quadrato ſubſtructum eſt, opus vel in hac magnificentia urbis conſpiciendum." Liv. l. 6. c. 4.

It cannot indeed be ſaid of the circumference of Rome, after the greateſt amplification of its walls by Aurelian, that it was in any ſenſe of the word immenſe, ſince the whole of it conſiſted but of thirteen miles; the ſuburbs, however, of the city were unbounded in extent and magnificence, and at the diſtance of Otricoli, forty miles from the capital, emperors, on their approach to Rome, have thought themſelves already arrived. According to Claudian, the avenue to the imperial city may be ſaid to be begun as ſoon as you have paſſed Narni and the Tiber. In ſpeaking of the entry of Honorius into Rome, he ſays,

"Inde ſalutato libatis Tybride lymphis,
Excipiunt arcus, operoſaque ſemita vaſtis
Molibus, et quicquid tantæ præmittitur urbi."

See alſo Ammian. Marcellin. lib. 16. c. 10.

The greateſt length within the old walls which ſubſiſted from the days of Servius till Aurelian, was, as we learn from a paſſage in Horace, from the Quirinal Hill to the extremity of the Aventine:

——"Cubat hic in colle Quirino
Hic extremo in Aventino."

The poet inſinuates, that his two friends, who wanted to ſee him both at the ſame time, lived as far aſunder as they well could; the one on the Quirinal Hill, the other on the Aventine, and the diſtance between them was, at the leaſt, two miles and three quarters.

CLOACA MAXIMA.

The mouth of this enormous drain is one of the firſt objects of reſearch to the curious traveller, on his arrival at Rome. It is by far the moſt noble monument

nument that ſtill ſubſiſts of architectural grandeur in the days of the kings. I cannot but think it fortunate for Strabo, who has given its dimenſions, that it is yet ſtanding; as what he has ſaid of it might be doubted; that it would in ſome placęs admit waggons loaded with hay, "ἁμαξεις χάρις." Of the truth of this, however, any one may be aſſured on actual inſpection. The Emiſſarium of the lake Albano is a work of the ſame nature, in the times of the republic. The waters of the lake, Cicero tells us, Divin. l. 1. c. 44. were to be carried off, but not into the ſea. The time and labour requiſite for this work muſt have been immenſe. An idea of the difficulty of the thing may be acquired from the detail of a buſineſs of the ſame ſort undertaken and completed by Claudius, and recorded by Suetonius. The emperor wiſhing to drain the Fucine lake,

and prevent its overflowing, took eleven years, and thirty thouſand labourers to cut a canal through three miles of hill: "Canalem abſolvit ægrè, et poſt undecim annos, quamvis continuis triginta hominum millibus ſine intermiſſione operantibus." The job, Suetonius ſays, might have been done by private contract, but the emperor not only thought he could do it cheaper himſelf, but that he ſhould gain a great deal of credit by the work. The price of the contract was the ceſſion of the drained lands. "privato ſumptu emiſſuros ſe repromitterent ſi ſibi ſiccati agri concederentur." Vid. notas Keuchenii ad Sex. Jul. front. de Aquæd. p. 254. et ibi Dion. Caſſ. de lacu Fucin.

P. 8.

P. 8. St. PETER.

The ſtatue too of St. Peter is to be ſeen in this church, and is remarkable for its right toe, which is worn ſmooth by frequent adoration. This obſervation has hardly perhaps eſcaped the notice of any traveller. Cicero relates the ſame thing of an image of Hercules: "Quod in precibus gratulationibuſque non ſolum venerari, ſed etiam oſculari ſolent." Cic. in Verrem. And in the nineteenth chapter of the firſt book of Kings, v. 18. we read, "And every mouth that hath not kiſſed him, that is, the ſtatue of Baal." It has been remarked, that on claſſic ground you ſee fartheſt with the eyes of the memory; this may probably be very true in many parts of Italy, where the country has undergone great changes, and violent alterations; but the obſervation is not

calculated for the meridian of Rome. Walk through the ſtreets of this capital, and you will ſee the inhabitants with the very fire-pots in their hands which you may have juſt been contemplating on the bas-reliefs. In the butchers you will recognize the dreſs nearly of the ancient ſacrificing prieſts; and on the tops of the houſes you may ſee here and there a nodding grove, or aerial garden. The peaſants wear ſheep ſkins about their ſhoulders, ſo like the portrait in the great Farneſe, that for a moment you might think you ſaw a walking ſtatue:

——— "Some ſtatue too you'd ſwear
Stepp'd from its pedeſtal to take the air."

The images alſo in the churches, like the antiques, are ſometimes worn ſmooth with kiſſes, witneſs St. Peter's, with this difference indeed, that it is not the mouth and chin, as in the beautiful Agrigentian Hercules, that is thus poliſhed,

ed, but the foot. The elder Maximin uſed to ſay, God forbid that any gentleman ſhould ever kiſs my toe: "Dii prohibeant ut quiſquam ingenuorum pedibus meis oſculum figat." Caius Cæſar offered his left foot to Pompeius Pennus to kiſs, in which, it was ſaid, there was nothing inſolent, but merely a deſire to ſhow a gold ſlipper ſtudded with pearls. "Soculum aureum margaritis diſtinctum." And well, ſays flattery, what reproach is it to a man of conſular dignity to kiſs gold and pearls? he can find no part of the body more pure. Senec. de Benef. l. 2. c. 12.

P. 13. MALARIA.

Postremo, ne ſalutis quidem cura, infamibus Vaticani locis magna pars tetendit: unde crebræ in vulgus mortes. Tac. hiſt. l. 2. ſect. 93. See Frontinus de Aquæduct. lib. 2.

P. 19.

P. 19. APOLLO.

THE inexpreſſible greatneſs of the Apollo Belvidere, is owing to the uncommon length of his legs and thighs. Analyſ. Hogarth, c. XI.

P. 24. CLAUDE LORRAINE.

WHAT J. J. Rouſſeau ſaid of the gardens at Stowe is applicable to ſome of Claude Lorraine's landſcapes, too much crowded with temples and antiquities of various places. "Tout eſt bon excepté l'aſſemblage."

P. 25. CORREGGIO.

THE works of this maſter are not common at Rome. Indeed he never was at Rome; and died according to Vaſari, at ſixty, without ever having had ſufficient

ſufficient curioſity to pay a ſingle viſit to the great ſeat of arts and empire. Perhaps he had leſs inclination to go thither after he had ſeen the works of Raphael, in whom he was evidently diſappointed: He ſeems to have thought Raphael as ſuperior to himſelf, as he was to a ſign-painter. I remember a heaven-born painter of our own, who having begun his profeſſion in a diſtant province, teſtified a conſiderable degree of impatience to ſee the ſtate of his art in the capital. He was accordingly brought to town, and ſhewn the beſt works of the firſt painters, at which he expreſſed much leſs ſurpriſe than was expected; and on being aſked the reaſon, he ſaid, he imagined he could have walked round the pictures in London. Correggio is ſaid to have died of a fever, in conſequence of having over-heated himſelf by travelling, loaded with copper money in the dog-days. What

Tityrus

Tityrus regrets never to have happened to him, was fatal to Correggio:

"Non unquam gravis ære domum mihi dextra redibat."

Antonio de Allegris was the true name of this illuſtious painter, to which there is an evident alluſion in a ſignature he ſometimes uſed of Antonio Lieto. I make little doubt but that the goldfinch in his pictures means the ſame thing, and is placed there as a ſymbol of gaiety and chearfulneſs, in reference to Allegris. Cardellino, or goldfinch, in Italian, ſignifies figuratively, uomo inſtabile o inquieto; an active reſtleſs man, ever employed, always doing ſomething. Vaſari tells us indeed that Correggio was of a melancholy diſpoſition; be that as it may, it is clear that he was fond of a joke, ſomething in the ſtyle of an Engliſh artiſt, a Mr. Green, who called himſelf Spring-colour. Correggio undoubtedly

undoubtedly was given to be pleaſant at times, and if the following Latin diſtich aſcribed to him, be his own, with ſome ſucceſs. It is ſaid, that on hearing the *a* in Priapus pronounced ſhort, he remarked on the ſpot;

"Tu dicis Priăpum, veteres dixere Priāpum,
Væ tibi qui longum feceris eſſe brevem!"

Page 28. line 16.

SEE Hogarth's advertiſement to his order of perriwigs, a print in which he glances at Stuart's Athens, where the meaſurements of all the members of the Greek architecture are given with the minuteſt accuracy.

P. 43. FORUM ROMANUM.

THE antiquaries ſuppoſe the whole of the forum to have been filled up at leaſt twenty feet by rains and deluges, that have

have brought with them a ſeries of ruins. Perhaps, by attending to the relative ſituation of the remains of architecture in this famous ſpot, we may be able to give no bad conjecture how much the native earth has been raiſed. The baſis of the columns which belong to the temple of Antoninus and Fauſtina are juſt as high as the capitals of the temple of Romulus and Remus, from which it may be ſuppoſed that the ground has been raiſed as high as the ſteps which led to the temple of Antoninus and Fauſtina. The pillars of the old Bow church, built in the time of the conqueror, appear but two feet and a half high, with their capitals in the vault under the new Bow-church. This vault, it has been ſaid, is the oldeſt Chriſtian church extant. See Stowe's Survey, and Edward VI's proceſſion.

P. 43.

P. 43. PRIESTS OF HERCULES.

THE prieſts of Hercules probably kept the Sublician bridge in repair, and aſſumed the title of Pontifices. We too are obliged to the prieſts of St. Mary Overie for our firſt bridge over the Thames; that, from the materials with which it was rudely conſtructed, might be called Sublician. The profits, it ſeems, of the ferry founded a nunnery; the nunnery was converted into a college of prieſts, and the prieſts changed the ferry into a bridge. See Pennant on London, p. 294—5.

P. 46. SPIRAL LINE.

THIS ſpiral line is of great authority. Michael-Angelo, in his inſtruction to his ſcholar Marco da Sienna, tells him, "that he ſhould make his figures pyramidical,

midical, and ſerpent-like." See Lomazzo's Art of Painting. Mr. Hogarth might have derived from hence his principle of the Analyſis of Beauty. Correggio invented the waving or undulatory line. Mengs Opere, 1780, 2 vol. 4to. Parma.

P. 51. EGYPTIAN STATUES.

THE Egyptian ſtatues have their feet joined, and anſwer minutely to Philoſtratus's deſcription of the ſpeaking figure of Memnon, l. 6. c. 3. It was made of Baſalt, and according to the model of the ſtatues in the time of Dœdalus, had both its feet joined.

P. 53. MUTILATED STATUES.

THE appearance of theſe maimed figures brings to our mind the barbarous and cruel policy of Philocles, in Plutarch's

tarch's life of Lyſander, who adviſed the Athenians to cut off the right thumb, δεξιὸν ανλίχειρα, of every priſoner taken in war.

P. 54. HANNIBAL.

See Rollin, v. iv. p. 93. Belles Lettres, on the character given by Cicero and Livy, l. 21. 4. of Hannibal. See alſo Melmoth on Lælius, p. 243. The Colonna Trajana of Piraneſi, cited in the note of the page referred to, is the laſt of his gigantic works on the fine remains of the Roman antiquities. Although nothing can be more magnificent than this author's repreſentations of ancient monuments, yet it cannot be ſaid that he never varies, dilates, or adorns the ſimplicity of a ruin: The ſtrength of his lines nevertheleſs admirably expreſs the ſtate and condition of

its remains, even to the ſtains made by the rain and froſt in an ancient marble.

P. 56. PIGEONS DRINKING.

PLINY's words are — " mirabilis ibi columba bibens, et aquam umbra capitis infuſcans," lib. 36. Upon this ſubject Monſieur l'Abbé Barthélemi has theſe words: " Parmi celles (les Moſaïques) qu'on trouve à Rome, il en eſt peu qui juſtifient l'idée qu'on s'en fait communément; mais il faut y diſtinguer les fragments precieux que Monſieur le Cardinal Furietti a eu le bonheur de trouver dans le villa d'Hadrien, à Tivoli, et le merite d'eclaircir, dans un ouvrage diſtingué par un erudition choſie. De Muſivis in 4to, Romæ, 1752. Celui qui repreſente quatre colombes ſur le bord d'un vaſe eſt remarkable par la beauté du travail, et par ces rapports avec un ſujet ſemblable traité par Soſus

dans

dans une maiſon de Pergame. M. Furietti pretend qu'Hadrien l'en avoit fait detacher pour en orner ſa maiſon de Tivoli; on pourroit dire auſſi que ce Prince s'etoit contenté d'en avoir une copie, et par là on repondroit aux difficultés que preſente le texte de Pline." Memoire ſur les anciens monumens de Rome.

P. 65, 6. P. CORNELIUS SCIPIO.

See a genealogy of the Cornelian family in Glareanus Decad. 3d Livy ad finem; and in Freigio Cic. Oration. v. 3, p. 276.

GUIDO's AURORA.

All the fine things on walls, or on ceilings painted in freſco, ſhould be copied before they are too much decayed. There is no occaſion that this ſhould be done in Moſaic, as is the caſe with the pieces removed from St. Peter's to Dio-

cleſian's Baths, on account of the great damp. The expence of copying or removing is in either caſe too great to be often repeated. Now and then a Pope ſhall ariſe who can defray the coſt of the one, and here and there a Zabbaglia will appear, who ſhall plan the other. But the arts require ſomething more conſtant for their protection. Such freſcos, as the Aurora of Guido, and the deſcent from the croſs by Daniel da Volterra ſhould be reproduced exactly in the ſtyle of the originals; they ſhould be painted firſt in oil, and then before that coat is dry, or hardened, let them be painted upon a ſecond time, ſo that the ſecond colour ſink into the firſt, and all ſhining be prevented. This will produce the effect of water-colours, and the picture may hang in any light, without reflecting from its ſurface. There are ſome of Canaletti's pieces in this way. Zabbaglia is figured in Guercino's deſigns

ſigns by Petr. Leo Ghezius, 1764, Romæ. His name and title are Signore Nichola Zabbaglià Ingegnere di S. Pietro.

P. 86. MICHAEL ANGELO BUONAROTI.

The Annunciation is painted a guazzo, as are all the eaſel pictures of this great maſter, but one, which is in oil, the ſubject Leda and the Swan. This piece, which is well known to the curious, is as remarkable for the hands it has paſſed through in its way to its preſent poſſeſſor, as for a certain grandeur and nobleneſs of outline, which clearly indicate its undoubted originality.

P. 87. MISSON.

Misson has given a draught of the chair in which the new Pope ſits to undergo a certain ſcrutiny. This ſtory is groſsly

groſsly alluded to in Hudibras, p. 1. c. 3. v. 1249; and the ceremony itſelf may be ſaid to be deſcribed by anticipation in a verſe of Ariſtophanes. Theſmoph. v. 140.

P. 88. SISTO QUINTO.

The memory of this great man, who did much in his day both for ancient and modern Rome, has been enbalmed of late years by a pretty ſonnet called "Invocazione alla tomba di Siſto Quinto."

Funeſti marmi che nel ſen chiudete
Del gran Siſto immortal la fredda ſpoglia,
Sopra di voi lagrime Io ſparga, e doglia,
E prego alla grand' alma amica quiete.
Fra voi cenere ſagre, auguſte, e chete;
Se v'ha che d'uom le calde brame accoglia,
Deh! non ſia indamo eſpreſſa la mia voglia,
Ch' io ſegno in queſta funebre parete.
Poichè il deſtino ineſorabil fero
A noi vi tolſe, e ci laſciò in affanno

Sotto

Sotto un ſempre crudel, barbaro impero;
Deh fate almen che un dì dopo tanti anni
Riſorga al mondo, à Roma, al tron di Piero,
Un altro Siſto à riparar i clanni.

P. 23.

CONSULT Plutarch de Præcept. Connub. where he ſpeaks of an emblem repreſenting Venus treading on a tortoiſe, which carries its houſe at his back. It ſeems that Phidias by this ingenious device meant to tell the Grecian ladies that it was their duty to ſtay at home, and not "gad abroad like wicked women." Eccleſiaſtic. c. 25. v. 25.

P. 93. PLAYS OF EURIPIDES.

SEE Theſaurum Muratorium novum, p. DCIX. 1. ad Gorium de Symbol. v. 1. c. 8. p. 175.

P. 98.

P. 98. HERMAPHRODITE.

The epigram on the hermaphrodite, written by Pulci of Cortoza, which exiſts in the Menagiania, v. 4. p. 322, in Latin, and Greek, by Politian, John Laſcaris, and Menage, is as well known as this famous antique. See reaſons why Pulex could not be the author. Symbol. literar. v. 3. p. 2da. p. 311. Bremæ. 1737.

Cum mea me genitrix gravida geſtaret in alvo,
Quid pareret fertur conſuluiſſe deos.
Mas eſt Phœbus ait, Mars fœmina, Junoque neutram,
Cumque forem natus Hermaphroditus eram.
Quærenti lethum dea ſic ait, occidet armis,
Mars cruce, Phœbus aquis, ſors rata quæque fuit,
Arbor obumbrat aquas, aſcendo, decidit enſis
Quem tuleram, caſu labor et ipſe ſuper.
Pes hæſit ramis, caput incidit amne, tulique
Fœmina, vir, neutrum flumina, tela, crucem.

When

When in the womb I lay, whate'er I bear,
O bounteous Heaven, my mother ſaid, declare!
Phœbus a ſon, a daughter Mars, and neither Juno cried;
When, lo! hermaphrodite I come, to all allied.
My fate the wave; the gibbet; no—the ſword ſhall kill,
And Juno, Mars, and Phœbus had their will.
A tree o'erhangs the ſtream, I mount, and ſlipping feel
Looſe from the ſcabbard at my heart the ſteel.
My foot the branches held, my head the wave,
Nor male, nor female, not e'en neutral ſlave,
My death the ſword, the croſs, the waters gave.

P. 110. It is no new obſervation, and a very true one, that the affected poliſh of Marino's ſtyle, in his Adonis, vitiated the true taſte of Italian poetry, which the Politians, the Bembos, the Sannazaros, the Vidas, the Taſſos, and the Speronis had, by the unremitted efforts of genius and induſtry, long laboured to eſtabliſh. Sculpture and Ar-

chitecture, Poetry and Oratory have all their natural foundation in ſimplicity; they ſhould be firſt firm, and ſtrong, then elegant and graceful; as our own poet has admirably expreſſed it in a fine triplet:

Firm Doric pillars from the lower baſe,
The gay Corinthian holds the higher place,
And all below is ſtrength, and all above is grace.
DRYDEN.

P. 113. AQUEDUCTS.

THE magnificence of the Romans was very early diſplayed in their drains, their roads, and their aqueducts. There were nine, ſays Frontinus, who had the direction of them under the Emperor Nerva, which emptied themſelves through 13,594 pipes, of an inch diameter. According to Vigenere Rome received through theſe pipes no leſs han 500,000 hogſheads of water in 24 hours.

hours. See Sex. Jul. Frontin. 4to. p. 140. Poleni Commentar.

P. 144.

Not far from C. Ceſtius is a modern monument, which appears to be exactly according to the direction of the ſepulchral laws of Demetrius, Cic. lib. 11. de Legibus, and conſiſts of a Columella about three or four feet high. "Sepulchris novis finivit modum, nam ſuper terræ tumulum noluit quid ſtatui niſi Columellam tribus cubitis non altiorem."

P. 170. CABINET.

This cabinet might have held probably ſome of the Gorlœan collection, purchaſed by James Iſt. and Prince Henry, conſiſting of 12,000 medals, rings, and ſeals. Cromwell ſold and diſpoſed

diſpoſed of curioſities of this ſort whenever he could lay his hands on them, as mere emblems of vanity, and profane lumber. The things he cared leaſt for were probably what Lucretius thought the moſt delightful.

—— " delicias quoque vitæ funditus omnes,
Carmina, pictura, et dædala ſigna."——

Conſult the article *Rome* in Mrs. Piozzi's entertaining obſervations in her tour through Italy.

N. B. The Flora, Hercules, and other precious morſels of antiquity, are removed by order of the king of Naples, from the Farneſe palace to Naples.

FINIS

BL